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MODERN SCHOOL

FOR THE

ORGAN.

BY

W. T. BEST.

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INTRODUCTION.

The great success which has attended the development of a pure School of Organ-playing in England of late years would seem to indicate that the present elementary work may not be unacceptable to those who wish to acquire facility in the use of the Pedal, unquestionably one of the principal difficulties connected with the art of Organ-playing.

The CC Organ is distinguished from instruments of the GG compass, by having separate Stops connected with the pedal-board; unless this portion of the instrument be complete, it is impossible to give the proper effect to organ music. Nothing can be more injudicious than the practice of placing only one, or at most three stops, upon the pedal of CC organs;—upon such instruments the effect of organ compositions is entirely lost, as the majesty of the instrument consists principally in the depth and power of the lower notes; besides which, by depriving the bass notes of their proper weight of tone, we sacrifice one of the principal advantages peculiar to the old organs; for, although the GG scale entirely failed to produce a school of English composers for the instrument, it at least possessed perfect equality of tone throughout its entire compass, the power of the bass notes being continued in exact ratio with the middle and upper parts of the manual.

It has not been considered necessary to indicate the use of any particular stops in the following Exercises, as the numerous marks of expression, occurring in the part written for the manuals, are sufficiently suggestive to the student, and also may serve for the practice of the various forms of registering.

It will be best to play the Pedal part with the sixteen and eight-feet stops drawn; or, perhaps, for the greater convenience of practice, to use the Open Diapason, sixteen-feet in the Pedal, coupled to the Great Organ manual, having the Diapasons eight-feet drawn.

W. T. BEST.

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Modern School for the Organ.

BY

W. T. BEST.

Part the First.

ELEMENTARY INSTRUCTIONS IN THE ART OF ORGAN PLAYING.

IT is assumed that the student has acquired a correct knowledge of the rudiments of Music, as well as some proficiency in the art of pianoforte-playing. Although the manner of performance upon the organ and pianoforte differs materially, a player on the latter instrument possesses an acquaintance with the mechanical difficulties of the key-board, as well as a knowledge of the art of fingering, both of which are equally applicable to the organ as the pianoforte, and require to be zealously maintained, in order to secure a perfect mastery over the instrument.

General Description of an Organ.

THE Organ is the grandest, as well as the most powerful and majestic of all musical instruments. It exceeds all others in the compass and variety of its tones. The lowest note in an organ is produced by a pipe thirty-two feet in length, which gives C, an octave lower than the lowest C on a Grand Pianoforte. The highest is sounded by a pipe scarcely an inch in length. Neither of these tones exist in any other instrument whatever.

An organ may have one, two, three, or even four different sets of keys, in addition to the pedal-board, which contains the lowest and most powerful tones in the instrument.

Organs with two key-boards or more have the loudest effects assigned to one manual, termed the GREAT ORGAN.

It is of some importance that the various key-boards be placed as near each other as possible, as the seat of the performer remains fixed, and does not adapt itself to the varying distances of the manuals.

An advantage also is gained if the pedal-board be slightly radiated in form: by this means the highest and lowest octaves are brought more conveniently within reach of the performer;—the interval of a *third*, also, can be more easily played by the point and heel of the same foot. When an

organ is provided with two key-boards, the upper is termed the SWELL, and the lower one the GREAT ORGAN. The former derives its name from the pipes being enclosed in a large wooden case, constructed with movable shutters at the sides. A *crescendo* or *diminuendo* can be immediately produced by touching a pedal, which opens or closes this part of the instrument at the will of the performer. In Organs with three manuals, the lowest is named the CHOIR ORGAN (most of the registers or *stops* of which are softly voiced); the middle row, the GREAT ORGAN; and the upper, the SWELL. There are some few instances, however, where this arrangement is not always preserved.

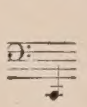
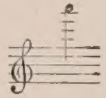
When an instrument is constructed with four key-boards, the highest is termed the SOLO ORGAN:—it contains some reed and other registers of great power and brilliancy, in order to contrast with the contents of the lower claviers.

By means of *Couplers*, the different manuals and also the pedal-board may be connected together.

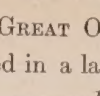
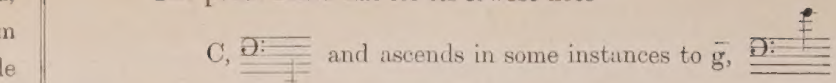
An organ is, therefore, at the command of a single performer, who, by playing upon one of the key-boards, with the Couplers drawn, has the entire power of the instrument at his disposal.

The extent of the manual of an organ is not so great as a pianoforte.

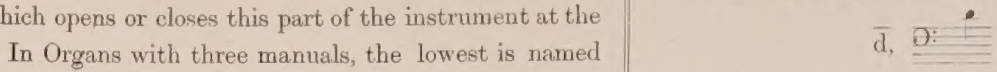
Organs rarely exceed five octaves in the compass of the key-boards. The ordinary limits are from—

C  to f, g, and occasionally to a, 

The pedal-board has for its lowest note—

C,  and ascends in some instances to $\bar{g}$, 

The ordinary compass, however, is to

$\bar{d}$,  $\bar{e}$, or $\bar{f}$,

The true tone of the pedal organ is an octave *lower* than the written notation.

The effect of an organ depends upon the number and variety of registers contained in it.

A "register" consists of a complete set of pipes extending throughout the manual or pedal-board.

The name and description of each register are inscribed on the handles which project from the organ-case; they are symmetrically arranged on the right and left of the performer, and so placed as to be conveniently drawn by the hand when required.

Small organs possess from twelve to thirty registers, while the largest occasionally have eighty, and even a hundred, inclusive of the pedal organ, which is a very important part of the instrument.

Organs are universally used in churches, as an accompaniment to the musical portion of Divine Service. Instruments for this purpose ought to be designed in accordance with the strength of the choir they are intended to accompany; and, excepting those instances where whole congregations heartily join in the musical services, a large Accompaniment organ seems unnecessary and out of place in a church.

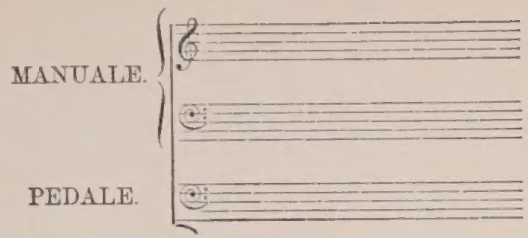
Music for the Organ.

MUSIC for the organ is written upon three staves; the upper one being for the right hand, the middle for the left, and the lowest for the pedal part, which is played by the feet alone.

Two staves have been frequently employed for organ music, but not with much success, as the passages for the pedal are traced with difficulty, and require a special direction on the staff; this occurs so often in the course of a composition that the convenience of a third staff is apparent to all who are conversant with the peculiarities of organ music.

The two upper staves are generally braced together, the word *Manuale* being placed at the commencement. The word *Pedale* is inscribed against the

lowest staff, as in the following example :—



When the part for the left hand ascends beyond the ordinary limits of the staff, a treble clef is substituted. The pedal part is always written in the bass clef.

To acquire the necessary independence of the left hand when the pedal is employed is at first extremely difficult, as the passages for both are entirely distinct. The true bass of the composition is assigned to the pedal, while the left hand plays a middle part.

Manner of Playing the Organ.

THE method of fingering is almost identical with that for the pianoforte. As, however, the sound of an organ continues with equal force so long as the key is held down, great exactitude is necessary in order to retain each note its precise length before the next is played. Much practice is, therefore, required before the "organ touch" can really be attained.

In order to obtain perfect smoothness of execution, a mode of fingering is much in vogue, the principal feature of which is to keep up a constant change of fingers while the same keys are held down—in some cases, even during a succession of single notes. This method, however, leads to many inaccuracies, as well as to an awkward and inelegant manner of playing a keyed instrument. It is true that, in playing fugues, and other music in many parts, it is often necessary to change the fingers upon the same note—to pass a longer finger over a shorter one—to play different notes with the same finger—and also to distribute the passages between the hands as the convenience of the performer may suggest. These expedients, however, form exceptions to the rule, and do not interfere with the recognized laws of fingering in any way.

The arrangement of the pedal-board is similar to that of the manual keys. There are two distinct systems of playing this portion of the instrument. One consists in the alternate employment of the *point* of each foot, in which case it is necessary to cross the feet over or under each other, and the other by playing the notes with the *point* and *heel* of the foot. This latter mode is of particular use in playing chromatic passages. With regard to the merits of the two methods, experience has determined that the union of *both* is the most perfect for the performance of pedal passages, as well as the general requirements of organ music.

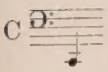
The Registers.

THE pipes of an organ may be divided into two general classes—viz. *reed* and *flute* pipes. The peculiar tone of reed registers is produced by a small tongue of brass, which is fastened at one end in the interior of each pipe ; on the admission of the air, it vibrates rapidly, as in the case of the BASSOON, SAXOPHONE, and other orchestral instruments played by a reed.

The pipes of an organ are made either of wood or metal. Some of the registers in every instrument are what is termed "stopped." This is done by closing the upper extremity of each pipe, by which means the tone is rendered much softer, and the gravity greatly increased. A stopped pipe of *four* feet sounds the same note as that produced by an open pipe of *eight* feet in

length, in consequence of the column of air being doubled before the sound can issue from the mouth of the pipe.

The lowest note on the manual and pedal of an organ being



the size of a register is always determined by the length of its longest pipe.

The true tone of the manuals is the eight feet tone : all registers of this size correspond exactly with the written notation. In the pedal the sixteen-feet tone is the correct pitch, being an octave lower than that of the manual.

The peculiar effect of an organ is produced by the combination of registers of a different measure and quality of tone.

The lowest, and consequently the largest register in an organ, is one of *thirty-two* feet ; this extends throughout the pedal-board, and is only met with in very large organs. Notes played by a register of thirty-two feet sound two octaves lower than the notation. A register of *sixteen* feet gives the notes one octave lower. Those of *eight* feet correspond with the notes as indicated on the staff, and are the most important and numerous in the organ. A *four*-feet register produces the octave above, and one of *two* feet, two octaves higher than the written notation.

The registers hitherto named are the *leading* or *foundation* stops of an organ : there are, however, others which do not give the note played, but one of its harmonic tones.—A register of *six* feet sounds the notes a fifth above ; one of *three* feet a twelfth above ; and one of $1\frac{1}{2}$ feet, a nineteenth above the notation. Others combine several of these harmonic tones to each key of the manual ; and as it is not possible to carry these shrill registers through the upper part of the key-board, on account of the smallness of the pipes, the two upper octaves of the manual generally contain a repetition of the preceding series. All these, as well as registers of $3\frac{1}{2}$ feet and $1\frac{2}{3}$ feet, which sound a tenth and a seventeenth above the keys played, are termed secondary or *mixture* registers. They can never be used *alone*, but in combination with the leading registers, and impart peculiar power and sonority to the instrument when judiciously employed.

The various registers in an organ are classified below according to the names they ordinarily bear :

Manual Registers.*

Of Sixteen Feet.	Of Eight Feet.				Of Four Feet.	Of Two Feet.
Double Open Diapason	Open Diapason	Claribella	Celestina	*Clarionette	Octave	Super-Octave
DoubleStoppedDiapason	Stopped Diapason	Viol-di-Gamba	*Harmonic-Trumpet	*Oboe	Wald-Flute	Flageolet
Double Dulciana	Gamba	Salcional	*Trombone	*Corno Inglese	Suabe-Flute	Piccolo
*Double Trombone	Harmonic-Flute	Hohl-Flute	*Cornopean	*Vox Humana	Stopped Flute	*Octave-Clarion
*Contra-Fagotto	Gemshorn	Vox Angelica	*Horn	*Krumhorn	Harmonic-Flute	
*Double Trumpet	Dulciana	Keraulophon	*Tuba	*Bassoon	*Clarion	

Pedal Registers.

Of Thirty-Two Feet.	Of Sixteen Feet.	Of Eight Feet.	Of Four Feet.
Double Open Diapason	Open Diapason	Octave	Super-Octave
DoubleStoppedDiapason	Bourdon	*Trumpet	*Cornetto
*Double Trombone	Violin	*Octave-Tuba	*Clarion
	*Trombone		
	*Fagotto		
	*Tuba		

Harmonic Registers.

Those registers which are common to the pedal and manual, are—1. QUINT (pedal, 12 feet ; manual, 6 feet). 2. OCTAVE-QUINT (pedal, 6 feet ; manual 3 feet). 3. TIERCE (pedal, $3\frac{1}{3}$ feet ; manual, $1\frac{2}{3}$ feet). 4. LARIGOT (pedal, 3 feet ; manual, $1\frac{1}{2}$ feet). The FOURNITURE, SESQUIALTERA, CORNET, ECHO-CORNET, and MIXTURE, have from three to seven ranks of pipes to each key. The DOUBLETTE (2 ranks, 2 feet and 1 foot) may be considered a leading register, as it does not contain a third or fifth.

* Those registers marked * are REEDS.

The Art of Registering.

THE manner of combining the various registers in an organ, so as to produce a good effect, forms an important branch of study. In order to elucidate this part of the subject, the arrangement of an instrument of moderate dimensions, with THREE manuals and a PEDAL ORGAN, is given below. After a brief description of the registers, numerous examples are given for their appropriate and effective combination.

FIRST MANUAL.
(CHOIR ORGAN.)

		Feet.
1	Viol-di-Gamba ... ... metal	8
2	Claribella ... ... wood	8
3	Dulciana ... ... metal	8
4	Wald-Flute ... ... wood	4
5	Gemshorn ... ... metal	4
6	Doublette (two ranks) ... metal	2 & 1
7	Piccolo ... ... wood	2
8	Corno-Inglese ... ... metal	8

SECOND MANUAL.
(GREAT ORGAN.)

		Feet.
1	Double Open Diapason ... metal	16
2	Open Diapason ... ... metal	8
3	Stopped Diapason ... wood	8
4	Salcional ... ... metal	8
5	Octave ... ... metal	4
6	Octave-Quint ... ... metal	3
7	Super-Octave ... ... metal	2
8	Fourniture (two ranks) ... metal	
9	Sesquialtera (three ranks) metal	
10	Mixture (two ranks) ... metal	
11	Double Trumpet ... ... metal	16
12	Trombone ... ... metal	8
13	Trumpet ... ... metal	8
14	Clarion ... ... metal	4

THIRD MANUAL.
(SWELL ORGAN.)

		Feet.
1	Double Dulciana ... ... metal	16
2	Open Diapason ... ... metal	8
3	Stopped Diapason ... wood	8
4	Hohl-Flute ... ... metal	8
5	Octave ... ... metal	4
6	Octave-Quint ... ... metal	3
7	Super-Octave ... ... metal	2
8	Echo-Cornet (five ranks) ... metal	
9	Oboe ... ... metal	8
10	Cornopean ... ... metal	8
11	Horn ... ... metal	8
12	Clarion ... ... metal	4
13	Contra-Fagotto ... ... metal	16

PEDAL ORGAN.

		Feet.
1	Double Open Diapason ... wood	32
2	Open Diapason ... ... metal	16
3	Violon ... ... wood	16
4	Octave ... ... metal	8
5	Super-Octave ... ... metal	4
6	Sesquialtera (five ranks) ... metal	
7	Trombone ... ... metal	16
8	Trumpet ... ... metal	8

Choir Organ.

COMMENCING with the Choir Organ, the VIOL-DI-GAMBA is a register of narrow scale, with a fine tone, somewhat reedy in character; as its intonation is not immediate, rapid passages are not well adapted for it.

The CLARIBELLA is a very useful register, with a flute-like tone.

The DULCIANA, when properly constructed, is one of the finest registers in an organ, the tone being peculiarly soft and beautiful, and the pipes of narrow scale.

The WALD-FLUTE has an agreeable and loud intonation. This register is always of a wide scale.

The GEMSHORN has a delicate tone, somewhat louder than the Dulciana.

The DOUBLETTE consists of two ranks of pipes of wide scale: the tone is peculiarly shrill and effective, especially when combined with the Claribella.

The PICCOLO is the highest flute register in an organ; the tone is similar to that of the Wald Flute, but, of course, an octave higher.

The only reed register on this manual is the CORNO-INGLESE, which has a loud and penetrating quality of tone, similar to the orchestral instrument of that name.

Great Organ.

THE DOUBLE OPEN DIAPASON gives peculiar weight and gravity to the tone of the entire manual; it is also an effective addition to many other lighter combinations.

THE OPEN DIAPASON, STOPPED DIAPASON, SALCIONAL, TROMBONE, and TRUMPET, being all *eight*-feet registers, are the most important in the Great Organ.

The tone of an *Open Diapason* is very pleasing and grateful to the ear, and is more frequently used than any other register whatever.

The *Stopped Diapason* is much softer, and possesses a flute-like tone.

The *Salcional* has a full and reedy intonation.

It is hardly necessary to mention that the *Trombone* and *Trumpet* are both reed registers. Being of the same pitch, a different character of tone is required for each; the *Trombone* is always of wide scale and massive intonation: the *Trumpet* has a thinner but more piercing quality of tone.

The Octave, Octave-Quint, Super-Octave, Fourniture, Sesquialtera, and Mixture, are harmonic registers, never used separately, but in combination with those of *eight* and *sixteen* feet.

The *Fourniture, Sesquialtera,* and *Mixture,* are the highest registers in an organ. The first has two ranks of pipes (generally a *nineteenth* and *twenty-second*); the second, three ranks (*twenty-fourth, twenty-sixth,* and *twenty-ninth*); and the third, two ranks (*thirty-first* and *thirty-third*). It is impossible (as has been previously observed) to continue these registers in their proper ratio through the upper part of the key-board; therefore repetitions of the preceding series are frequently necessary.

The Double Trumpet and Clarion add weight as well as brilliancy to the Full Organ. As the first is a *sixteen-feet* register, and the other an octave, or Trumpet of *four* feet, it is not customary to use either singly.

Swell Organ.

The Double Dulciana has a very soft intonation, and imparts great effect to the Full Swell.

The Open Diapason, Stopped Diapason, Octave-Quint, Octave, and Super-Octave, are all similar to those in the Great manual, but of smaller scale, and much softer tone.

The Hohl-Flute is a register of fine quality; it has a very narrow scale and reedy tone; as an *echo* to the Viol-di-Gamba in the first manual, it is particularly effective.

The Echo-Cornet of five ranks, although a mixture register, is singularly agreeable to the ear when properly constructed. The first rank is of *eight* feet, the second *four* feet, the third *three* feet, the fourth $1\frac{3}{5}$ feet, and the fifth 1 foot. The lowest rank of this register being *eight* feet, enables it to be occasionally used alone.

There are five reed registers on this manual, each of a different quality of tone.

The Oboe is of narrow scale and delicate intonation.

The Cornopean and Horn, on the contrary, are powerful in effect, the louder of the two being the *Horn.*

The Clarion is similar to that in the Great Organ, but much softer.

The Contra-Fagotto always produces a fine effect when skilfully made; its tone is in accordance with the orchestral instrument of that name, and can be used either separately or in combination with the other registers.

Pedal Organ.

The largest register in the Pedal Organ is the Double Open Diapason of *thirty-two* feet. It adds peculiar depth and volume of tone to the entire instrument. As there are *two* registers of *sixteen* feet, it is necessary to have a decided contrast in their effect. The Open Diapason will have a full intonation and wide measure, while the Violon is a much softer and smaller register, well adapted for the lighter combinations in the manual.

The Octave, Super-Octave, and Sesquialtera, are similar to the other registers in the Great and Swell Organs, but more fully voiced, and, of course, an octave lower. The ratio of the *Sesquialtera* would be as follows: first rank, a *twelfth* (6 feet); second rank, a *fifteenth* (4 feet): third rank, a *seventeenth* ($3\frac{1}{2}$ feet); fourth rank, a *nineteenth* (3 feet); fifth rank, a *twenty-second* (2 feet). It is hardly necessary to remark, that all Harmonic registers, without exception, in the manual and pedal, must be of much smaller scale than any others in the Organ, as their office is merely to add completeness to the general effect, by the actual presence of those faint harmonic tones which invariably accompany any given musical sound.

The Trombone, of 16 feet, is the loudest reed register in the organ.

The Trumpet, of eight feet, is also of large scale, and has much effect when used for any striking solo passages in the bass.

We now arrive at the combination of the registers; the great object to be observed in which, is the *union of different qualities of tone.* As the changes that can be made in an organ of the size just described are almost without limit, it is always useful to bear the general rule mentioned above in constant remembrance. The principal reason, also, for constructing organs with more than *one* key-board, appears to be the ready means afforded for producing a variety of tone, as each clavier possesses a special and characteristic effect.

Combinations of Two Registers.

CHOIR ORGAN.

1.
Claribella.
Gemshorn

2.
Dulciana
Wald-Flute

3.
Claribella
Corno-Inglese

4.
Viol-di-Gamba
Gemshorn

5.
Doublette
Claribella

6.
Claribella
Piccolo

GREAT ORGAN.

1.
Open Diapason
Stopped Diapason

2.
Salcional
Stopped Diapason

3.
Trumpet
Open Diapason

4.
Salcional
Octave

5.
Trombone
Open Diapason

6.
Double Trumpet
Double Open Diapason

SWELL ORGAN.

1.
Open Diapason
Stopped Diapason

2.
Echo-Cornet
Stopped Diapason

3.
Hohl-Flute
Oboe

4.
Stopped Diapason
Octave

5.
Open Diapason
Cornopean

6.
Horn
Clarion

7.
Oboe
Contra-Fagotto

8.
Double Dulciana
Contra-Fagotto

9.
Oboe
Echo-Cornet

10.
Horn
Open Diapason

11.
Stopped Diapason
Hohl-Flute

12.
Oboe
Stopped Diapason

PEDAL ORGAN.

1.
Open Diapason
Octave

2.
Violon
Octave

3.
Trombone
Octave

4.
Trumpet
Open Diapason

5.
Open Diapason
Violon

6.
Trumpet
Octave

Combinations of Three Registers.

CHOIR ORGAN.

1.
Claribella
Dulciana
Wald-Flute

2.
Dulciana
Gemshorn
Claribella

3.
Claribella
Wald-Flute
Piccolo

GREAT ORGAN.

1.
Open Diapason
Salcional
Stopped Diapason

2.
Double Open Diapason
Open Diapason
Octave

3.
Trombone
Trumpet
Open Diapason

4.
Open Diapason
Octave
Super-Octave

5.
Trombone
Trumpet
Clarion

SWELL ORGAN.

1.
Open Diapason
Hohl-Flute
Stopped Diapason

2.
Stopped Diapason
Hohl-Flute
Oboe

3.
Double Dulciana
Stopped Diapason
Echo-Cornet

4.
Stopped Diapason
Hohl-Flute
Octave

5.
Cornopean
Horn
Open Diapason

6.
Contra-Fagotto
Horn
Clarion

7.
Stopped Diapason
Octave
Super-Octave

PEDAL ORGAN.

1.
Double Open Diapason
Open Diapason
Octave

2.
Open Diapason
Violon
Octave

3.
Double Open Diapason
Trombone
Trumpet

4.
Open Diapason
Octave
Super-Octave

Combinations of Four Registers.

CHOIR ORGAN.

1.
Claribella
Dulciana
Wald-Flute
Gemshorn

2.
Viol-di-Gamba
Dulciana
Gemshorn
Piccolo

3.
Dulciana
Claribella
Doublette
Wald-Flute

GREAT ORGAN.

1.
Double Open Diapason
Open Diapason
Stopped Diapason
Octave

2.
Open Diapason
Octave
Octave-Quint
Super-Octave

3.
Double Trumpet
Trombone
Trumpet
Clarion

4.
Double Open Diapason
Open Diapason
Octave
Super-Octave

5.
Open Diapason
Salcional
Stopped Diapason
Octave

6.
Trombone
Trumpet
Open Diapason
Stopped Diapason

SWELL ORGAN.

1.
Open Diapason
Stopped Diapason
Cornopean
Horn

2.
Hohl-Flute
Stopped Diapason
Octave
Super-Octave

3.
Horn
Cornopean
Contra-Fagotto
Clarion

4.
Open Diapason
Stopped Diapason
Hohl-Flute
Octave

5.
Stopped Diapason
Contra Fagotto
Horn
Hohl-Flute

6.
Clarion
Contra-Fagotto
Echo-Cornet
Open Diapason

PEDAL ORGAN.

1.
Double Open Diapason
Open Diapason
Violon
Octave

2.
Open Diapason
Violon
Octave
Super-Octave

3.
Double Open Diapason
Violon
Octave
Trombone

4.
Open Diapason
Trumpet
Octave
Super-Octave

Combinations of Five Registers.

CHOIR ORGAN.

1.
Claribella
Dulciana
Wald-Flute
Piccolo
Doublette

2.
Viol-di-Gamba
Dulciana
Gemshorn
Claribella
Doublette

3.
Claribella
Dulciana
Viol-di-Gamba
Wald-Flute
Piccolo

GREAT ORGAN.

1.
Open Diapason
Stopped Diapason
Salcional
Octave
Super-Octave

2.
Double Open Diapason
Open Diapason
Stopped Diapason
Octave
Super-Octave

3.
Open Diapason
Stopped Diapason
Octave
Octave-Quint
Super-Octave

4.
Open Diapason
Octave
Trombone
Trumpet
Clarion

5.
Double Trumpet
Stopped Diapason
Trombone
Trumpet
Clarion

SWELL ORGAN.

1.
Open Diapason
Stopped Diapason
Octave
Octave-Quint
Super-Octave

2.
Double Dulciana
Hohl-Flute
Stopped Diapason
Octave
Super-Octave

3.
Open Diapason
Oboe
Horn
Cornopean
Hohl-Flute

4.
Double Dulciana
Stopped Diapason
Oboe
Octave
Echo-Cornet

5.
Double Dulciana
Stopped Diapason
Octave
Super-Octave
Echo-Cornet

6.
Contra-Fagotto
Oboe
Horn
Cornopean
Clarion

PEDAL ORGAN.

1.
Double Open Diapason
Open Diapason
Octave
Super-Octave
Trumpet

2.
Open Diapason
Violon
Octave
Super-Octave
Trombone

3.
Double Open Diapason
Open Diapason
Violon
Octave
Super-Octave

Examples for the simultaneous Employment of Two Manuals.

CHOIR ORGAN. *Solo Clavier.*	SWELL ORGAN. *Accompanying Clavier.*
Corno Inglese	Open Diapason, Stopped Diapason, Octave
Claribella, Doublette	Open Diapason, Stopped Diapason, Octave, Horn
Viol-di-Gamba	Stopped Diapason, Octave
Claribella	Hohl-Flute, Oboe
Wald-Flute	Open Diapason, Stopped Diapason, Oboe
Claribella, Piccolo	Double Dulciana, Stopped Diapason, Horn
Dulciana, Gemshorn	Stopped Diapason, Octave, Oboe

GREAT ORGAN.	SWELL ORGAN.
Open Diapason	Hohl-Flute, Stopped Diapason, Oboe
Salcional	Open Diapason, Stopped Diapason, Octave
Open Diapason, Salcional, Stopped Diapason	Stopped Diapason, Octave, Oboe, Horn, Cornopean

GREAT ORGAN.	CHOIR ORGAN.
Open Diapason, Trumpet	Claribella, Dulciana, Gemshorn
Open Diapason, Trombone	Claribella, Viol-di-Gamba, Wald-Flute
Double Trumpet, Open Diapason, Trombone, Trumpet, Clarion	Claribella, Dulciana, Viol-di-Gamba, Gemshorn, Wald-Flute, Piccolo

SWELL ORGAN.	CHOIR ORGAN.
Horn	Dulciana
Cornopean, Horn, Open Diapason	Claribella, Dulciana
Contra-Fagotto	Dulciana
Contra-Fagotto, Horn, Clarion	Claribella, Gemshorn

Examples for the Production of a Loud Tone in the Great Organ.

1.	2.	3.	4.	5.	6.
Open Diapason	Double Open Diapason	Open Diapason	Double Trumpet	Double Open Diapason	Open Diapason
Stopped Diapason	Open Diapason	Stopped Diapason	Open Diapason	Open Diapason	Salcional
Salcional	Stopped Diapason	Salcional	Stopped Diapason	Salcional	Stopped Diapason
Octave	Salcional	Octave	Salcional	Stopped Diapason	Octave
Octave-Quint	Octave	Octave-Quint	Octave	Octave	Super-Octave
Super-Octave	Super-Octave	Super-Octave	Octave-Quint	Octave-Quint	Trombone
Fourniture	Trumpet	Fourniture	Super-Octave	Super-Octave	Trumpet
		Sesquialtera	Fourniture	Fourniture	Clarion
			Sesquialtera	Sesquialtera	Double Trumpet
				Mixture	

Examples for the Combination of Registers on each Manual from SOFT to LOUD, with PEDAL registering added.

	CHOIR ORGAN.	PEDAL ORGAN.
p	Dulciana, Claribella, Wald-Flute	Violon, Octave
f	Claribella, Dulciana, Wald-Flute, Piccolo, Doublette	Open Diapason, Octave

	GREAT ORGAN.	PEDAL ORGAN.
p	Open Diapason, Stopped Diapason, Salcional	Violon, Octave
mp	Double Open Diapason, Open Diapason, Salcional, Stopped Diapason, Octave	Open Diapason, Octave
mf	Double Open Diapason, Open Diapason, Salcional, Stopped Diapason, Octave, Super-Octave	Open Diapason, Violon, Octave
f	Open Diapason, Stopped Diapason, Octave, Octave-Quint, Super-Octave, Fourniture, Sesquialtera	Open Diapason, Octave, Super-Octave
f	Double Trumpet, Open Diapason, Salcional, Stopped Diapason, Octave, Octave-Quint, Super-Octave, Fourniture, Sesquialtera	Double Open Diapason, Violon, Octave, Super-Octave, Trumpet

	GREAT ORGAN.	PEDAL ORGAN.
ff	Open Diapason, Salcional, Stopped Diapason, Octave, Octave-Quint, Super-Octave, Fourniture, Sesquialtera, Mixture, Trombone, Trumpet, Clarion	Open Diapason, Violon, Octave, Super-Octave, Trombone, Trumpet
ff	Trombone, Trumpet, Clarion, Double Trumpet, Open Diapason, Salcional, Stopped Diapason, Octave, Super-Octave	Double Open Diapason, Open Diapason, Violon, Octave, Super-Octave, Trombone, Trumpet
ff (Full Organ.)	Double Open Diapason, Open Diapason, Salcional, Stopped Diapason, Octave, Octave-Quint, Super-Octave, Fourniture, Sesquialtera, Mixture, Double Trumpet, Trombone, Trumpet, Clarion	Double Open Diapason, Open Diapason, Violon, Octave, Super-Octave, Sesquialtera, Trombone, Trumpet

	SWELL ORGAN.	PEDAL ORGAN.
p	Open Diapason, Stopped Diapason, Hohl-Flute, Horn	Violon, Octave
p	Double Dulciana, Hohl-Flute, Stopped Diapason, Octave, Super-Octave	Violon, Octave

	SWELL ORGAN.	PEDAL ORGAN.
mp	Open Diapason, Stopped Diapason, Hohl-Flute, Contra Fagotto, Cornopean, Oboe	Violon, Octave
mp	Double Dulciana, Hohl-Flute, Stopped Diapason, Super-Octave, Echo Cornet	Violon, Octave
mf	Double Dulciana, Open Diapason, Hohl-Flute, Stopped Diapason, Octave, Octave-Quint, Super-Octave, Echo Cornet, Contra Fagotto	Violon, Octave
mf	Open Diapason, Hohl-Flute, Stopped Diapason, Oboe, Cornopean, Horn	Violon, Octave
mf	Double Dulciana, Open Diapason, Hohl-Flute, Stopped Diapason, Octave, Super-Octave, Contra Fagotto, Oboe, Cornopean, Horn, Clarion	Violon, Octave
f (Full Swell.)	Double Dulciana, Open Diapason, Stopped Diapason, Hohl-Flute, Octave, Octave-Quint, Super-Octave, Echo Cornet, Oboe, Cornopean, Horn, Clarion, Contra Fagotto	Double Open Diapason, Violon, Octave

The various degrees of tone in the Great and Swell Organs can be immediately obtained by combination Pedals, or otherwise, so that the necessity of drawing the registers by the *hand* is avoided. The effects produced are generally in the following order: first, *p;* second, *mf;* third, *f;* fourth, *ff.* It is hardly necessary to observe that the registers in the *Great Organ* and the *Pedal* ought to be simultaneously acted upon. By means of "Couplers," which connect one key-board with another, increased effects may be produced.

In an Organ with three manuals, they are generally as follows:

Swell to the GREAT manual.

Choir to the GREAT manual.

Swell to the CHOIR manual.

The Pedal-board also may be coupled to the Choir, Swell, and Great Organs at pleasure, but when the registers are sufficiently numerous in the *Pedale* there is seldom occasion to use them.

The manual Couplers named above act upon the identical keys played; there are, however, others to be met with that connect the octave *above*, and also the octave *below* the keys played: it is therefore necessary, in the first instance, to avoid the *highest* octave of the manual; and in the second, not to use the *lowest* octave; as, of course, neither of these Couplers can act upon the entire key-board.

The TREMULANT is a most effective addition to an Organ. This register, when drawn, causes the air to enter the pipes with a rapid and irregular motion. It is applied to those *solo* registers which are at the greatest distance from the spectator, and never fails to produce a beautiful effect when properly introduced.

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Although those who commence the study of the Organ are supposed to have previously made some proficiency in the art of Piano Forte playing, it has appeared desirable that the *Major* and *Minor Scales* in their different positions should be presented to the pupil in a form specially adapted for the Organ, particularly as their publication affords an opportunity for the practice of the Pedal Scales throughout the compass of that clavier, by which means a clear and distinct manual execution is acquired in combination with a corresponding acquaintance and facility in the use of the Pedal.

These Scales should be played upon the Great manual, with soft eight feet stops drawn; (in the Pedal 16 and 8 ft.) — they are arranged so as to be played continuously, without interruption, all the notes being of equal value: the fingering, also, is uniform, and does not vary in the positions of the Tenth and Sixth.

In the Pedal part, the letter L directs the use of the left foot; R, the right; — when the heel is to be employed the letter H signifies it; — all other notes without this sign are played with the point of the foot. In the ascending passages the left foot must pass *under* the right; — descending, the right crosses *over* the left. There are however a few instances where this rule cannot always be observed.

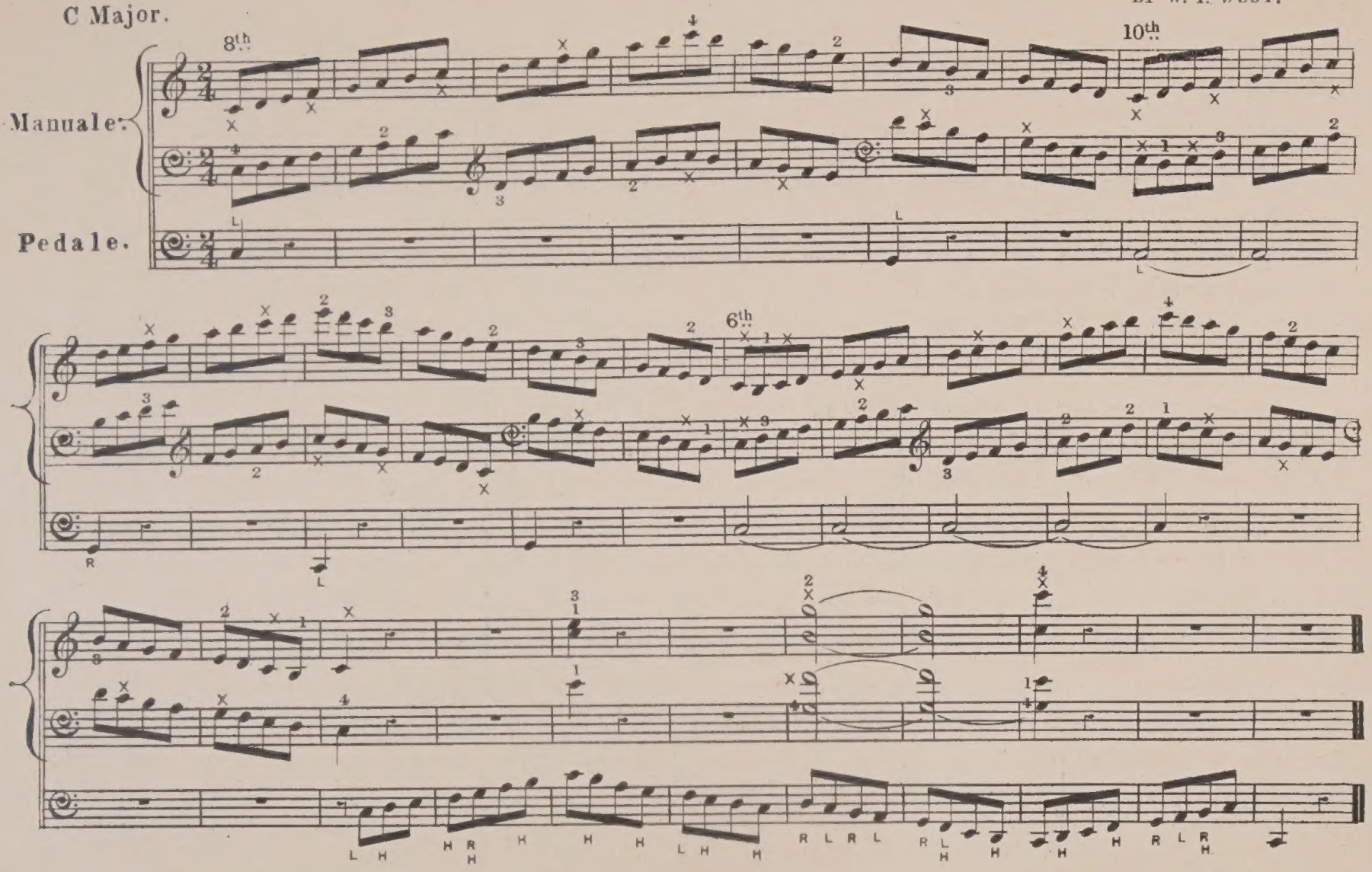
The Scales should be practised very slowly at first, in order to obtain that continuity of touch which is the distinguishing mark of a good-organ player — It is advisable also to play them occasionally on the Full Organ, with all the manual and pedal stops drawn, and to acquire a *staccato*, as well as the *legato* touch on the instrument.

SCALE EXERCISES IN ALL THE MAJOR AND MINOR KEYS

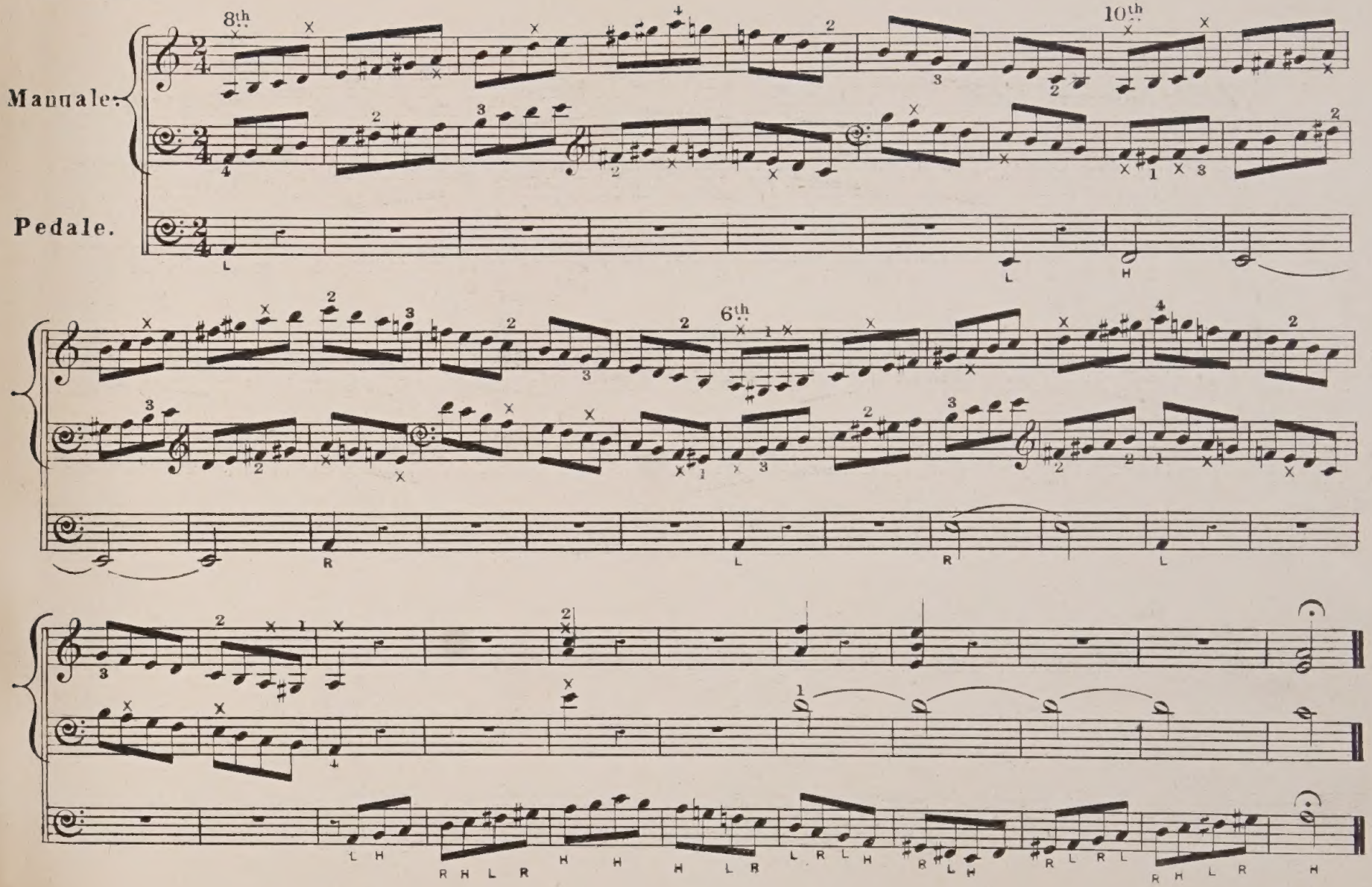
FOR THE ORGAN

BY W. T. BEST.

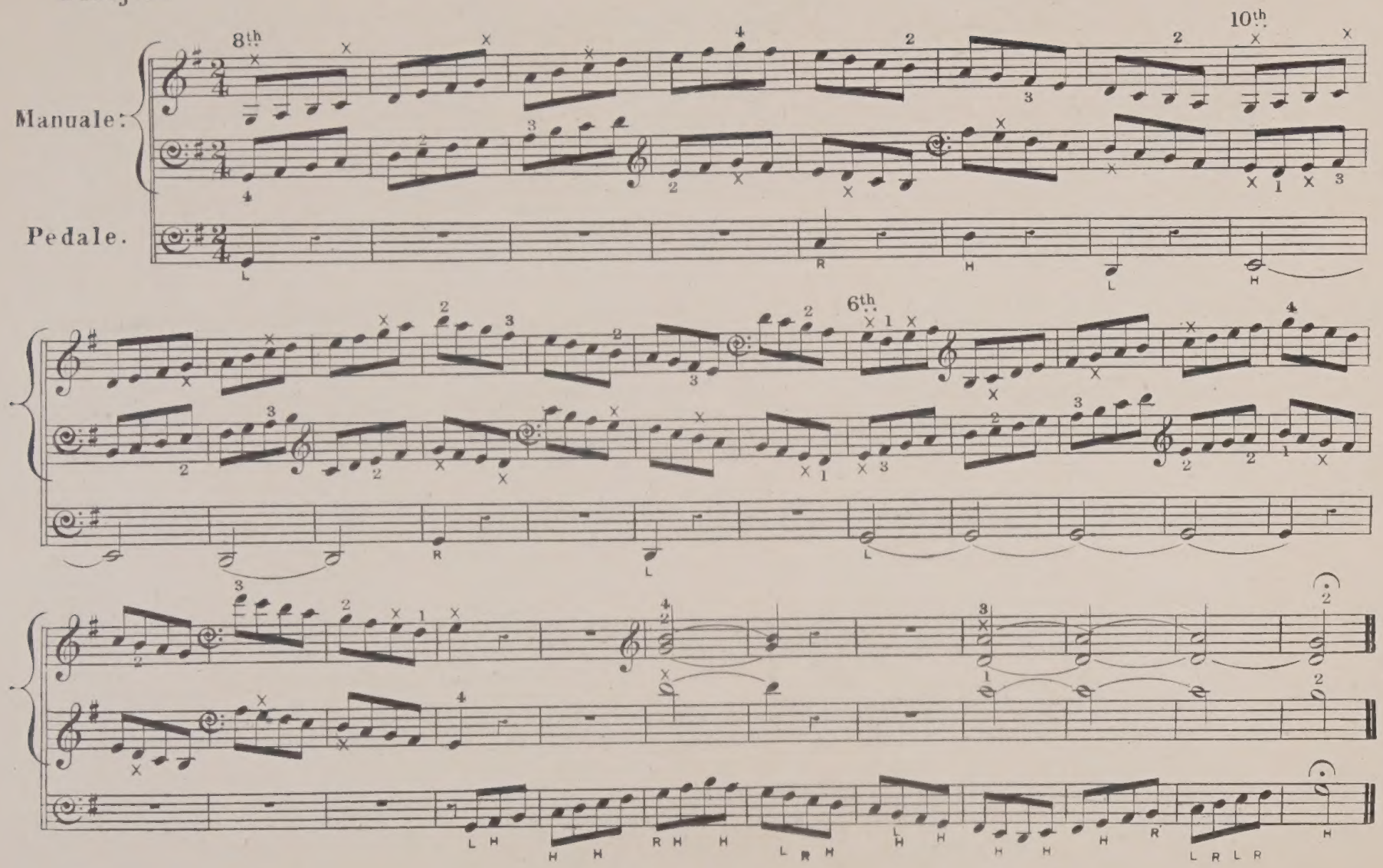
C Major.



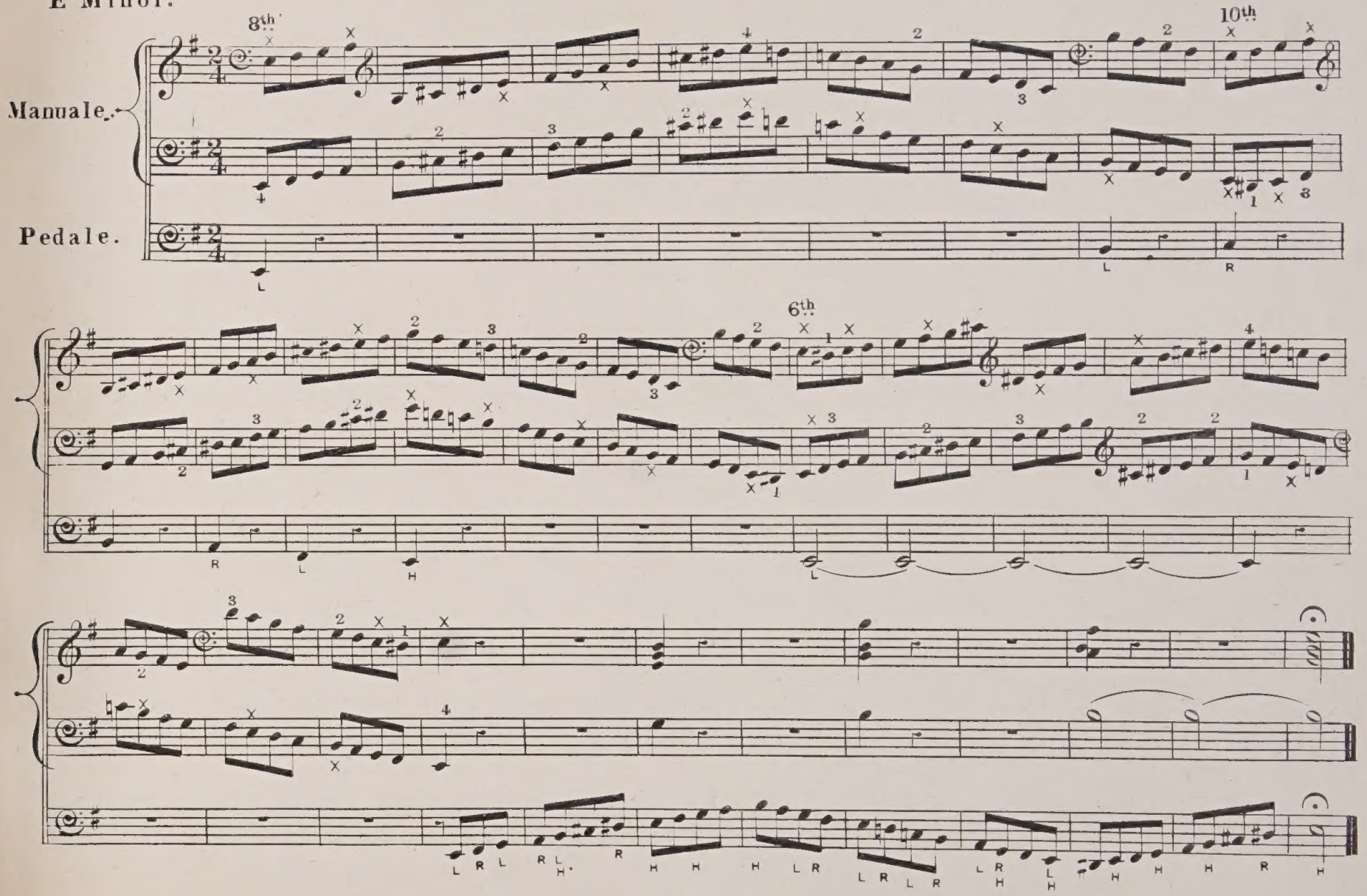
A Minor.



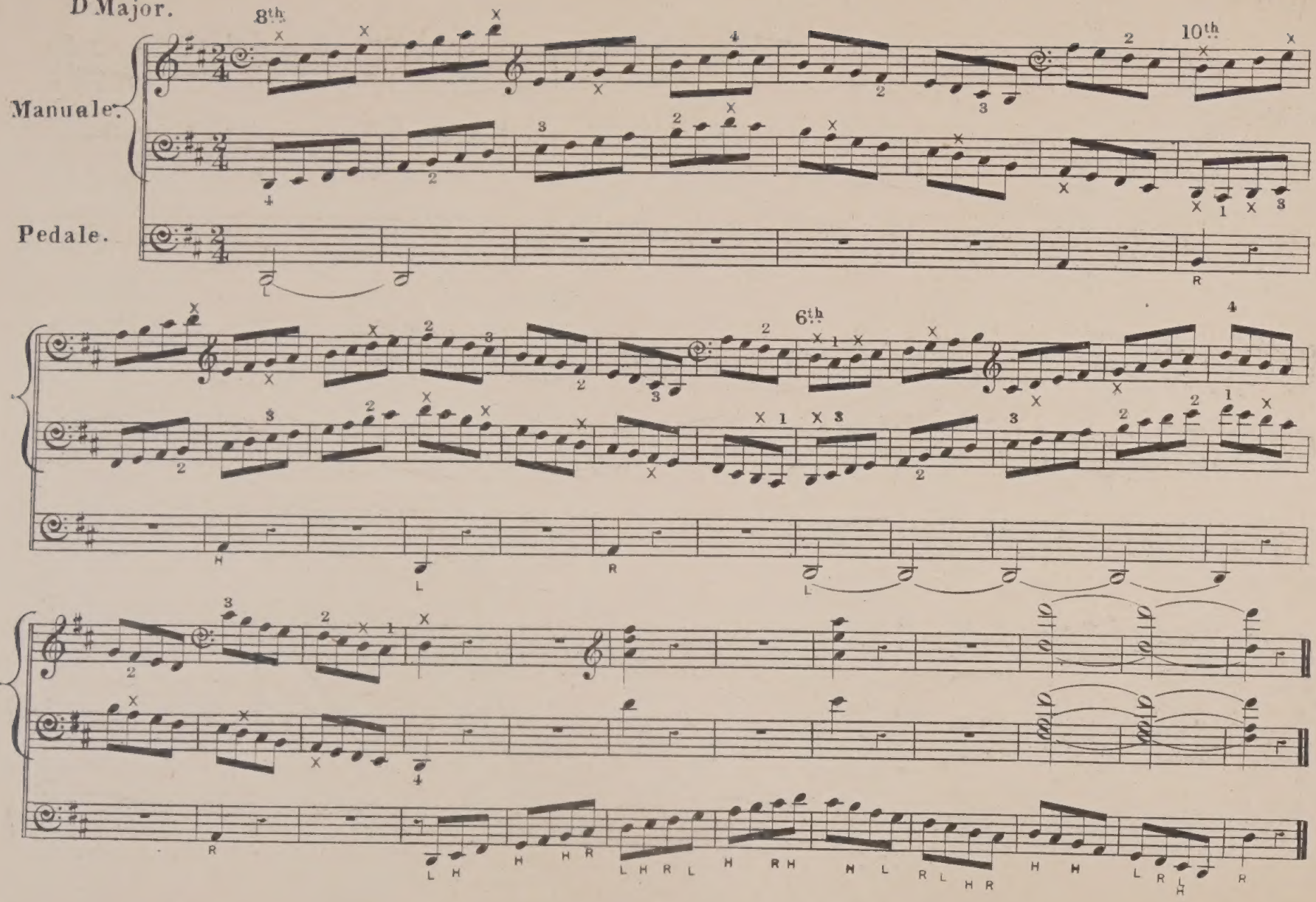
G Major.



E Minor.

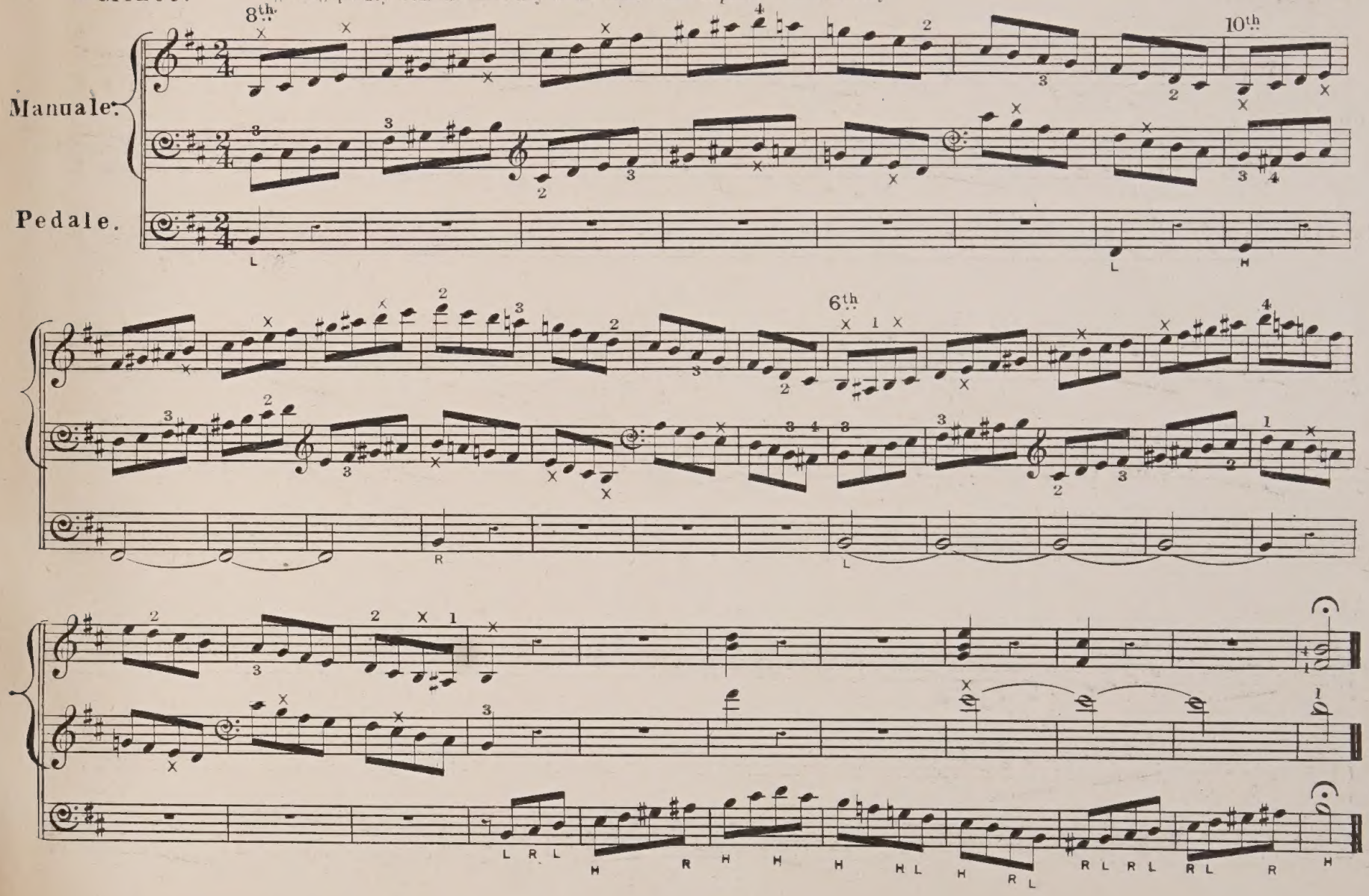


D Major.

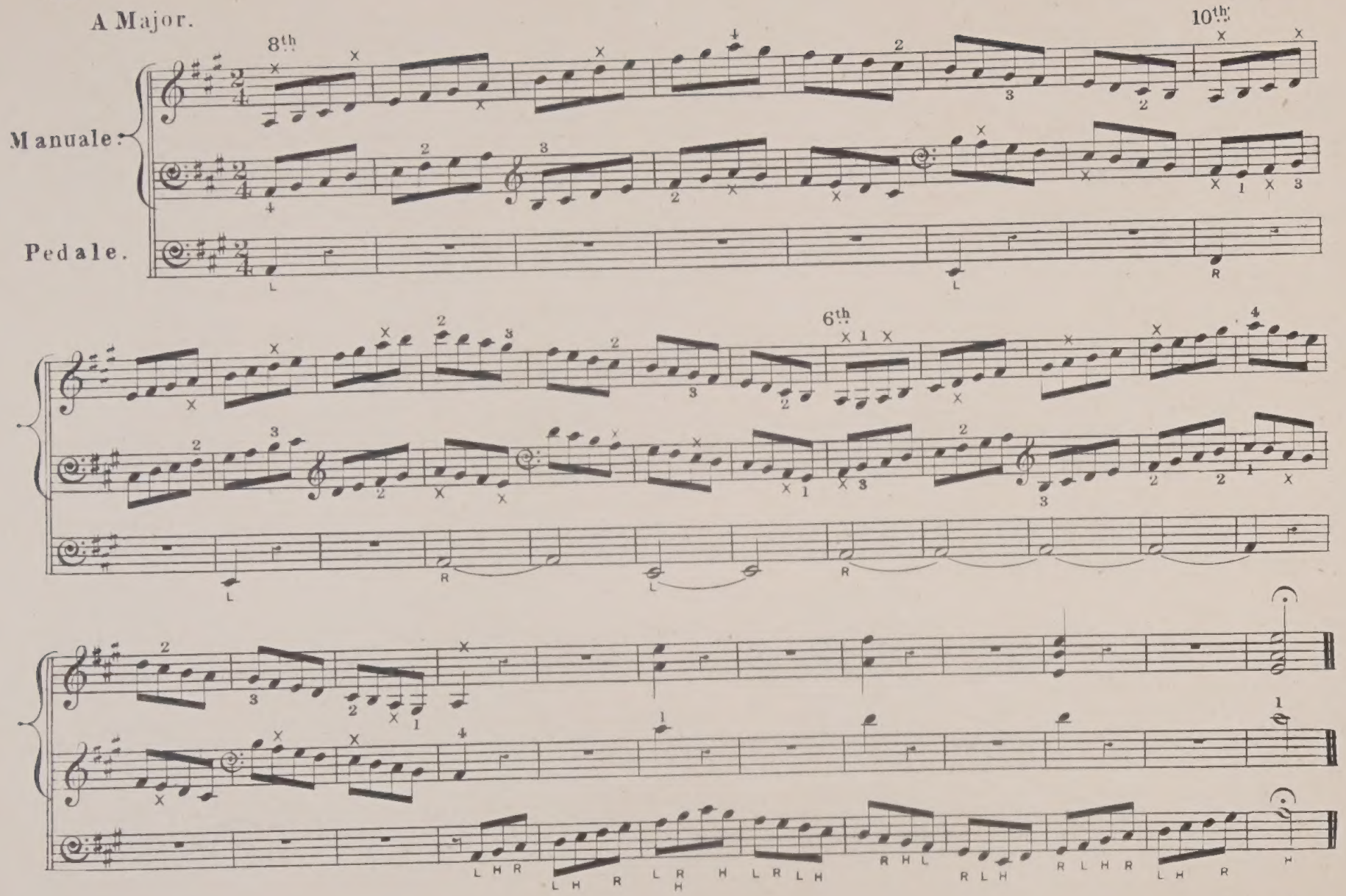


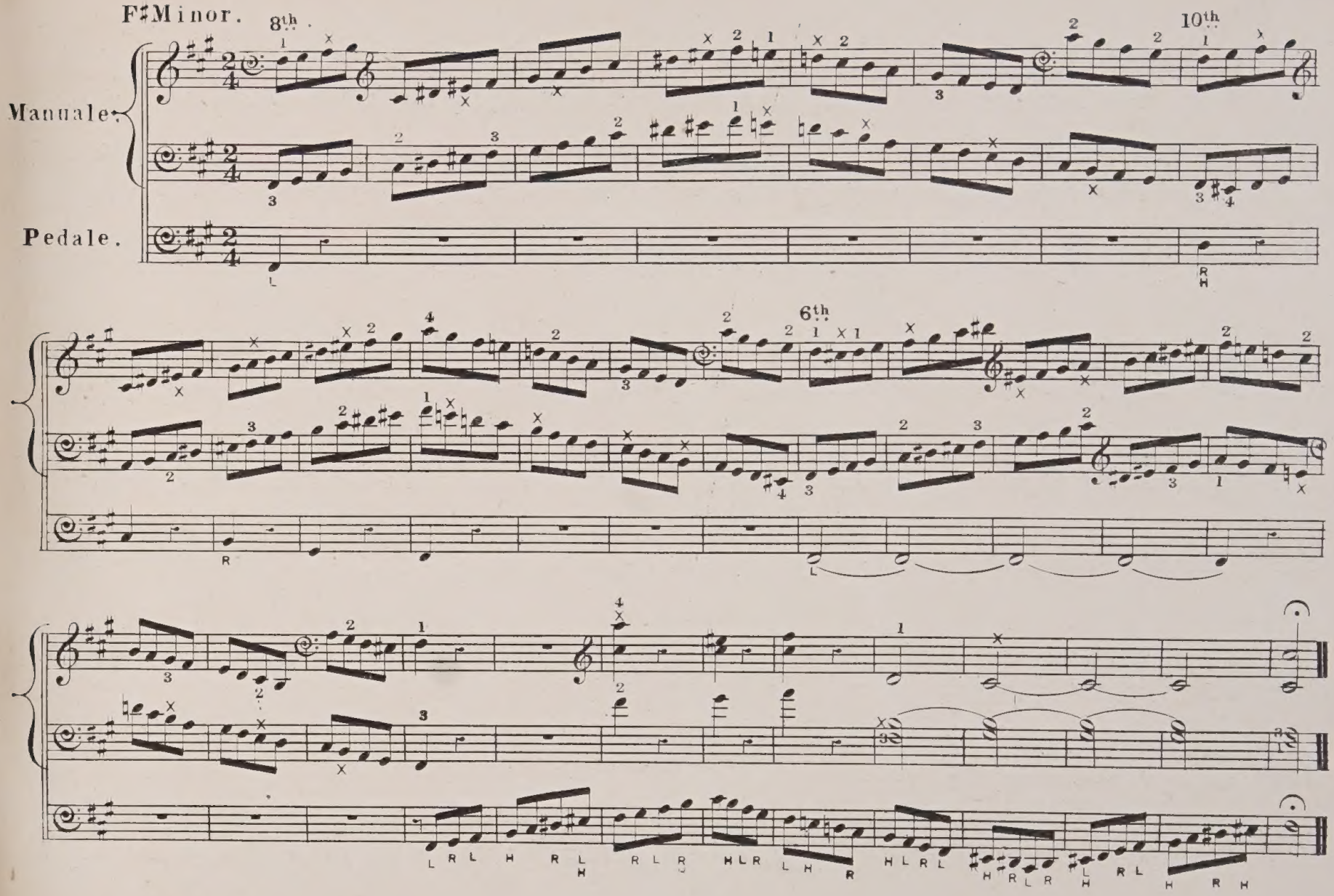
B Minor.

In this and many other Scales, where three short keys succeed each other, it is necessary in playing the Pedal part to pass the point of the foot over two notes;— this must be accomplished as smoothly as possible by gliding quickly from one short key to the other with the *point* of the foot only.

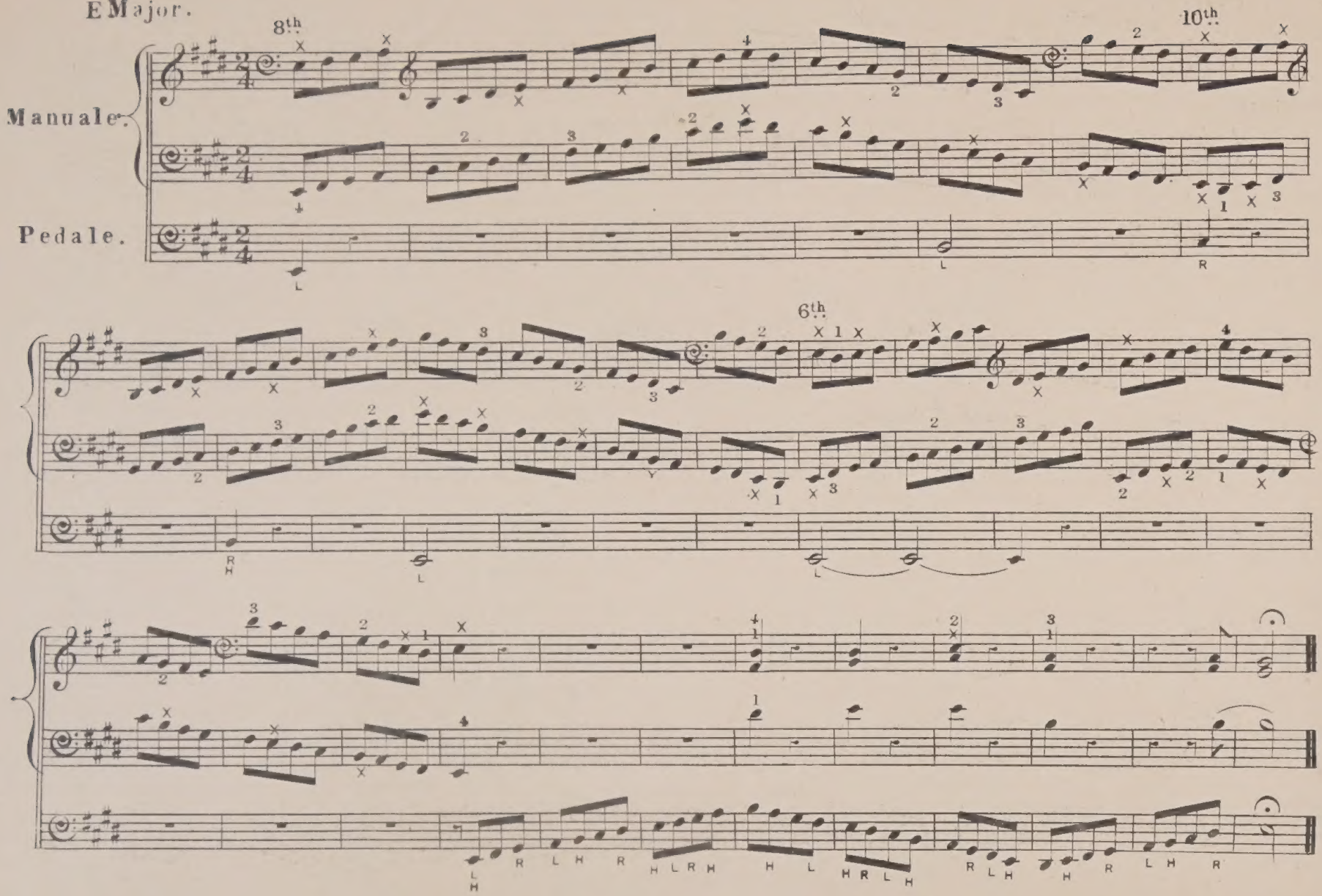


A Major.

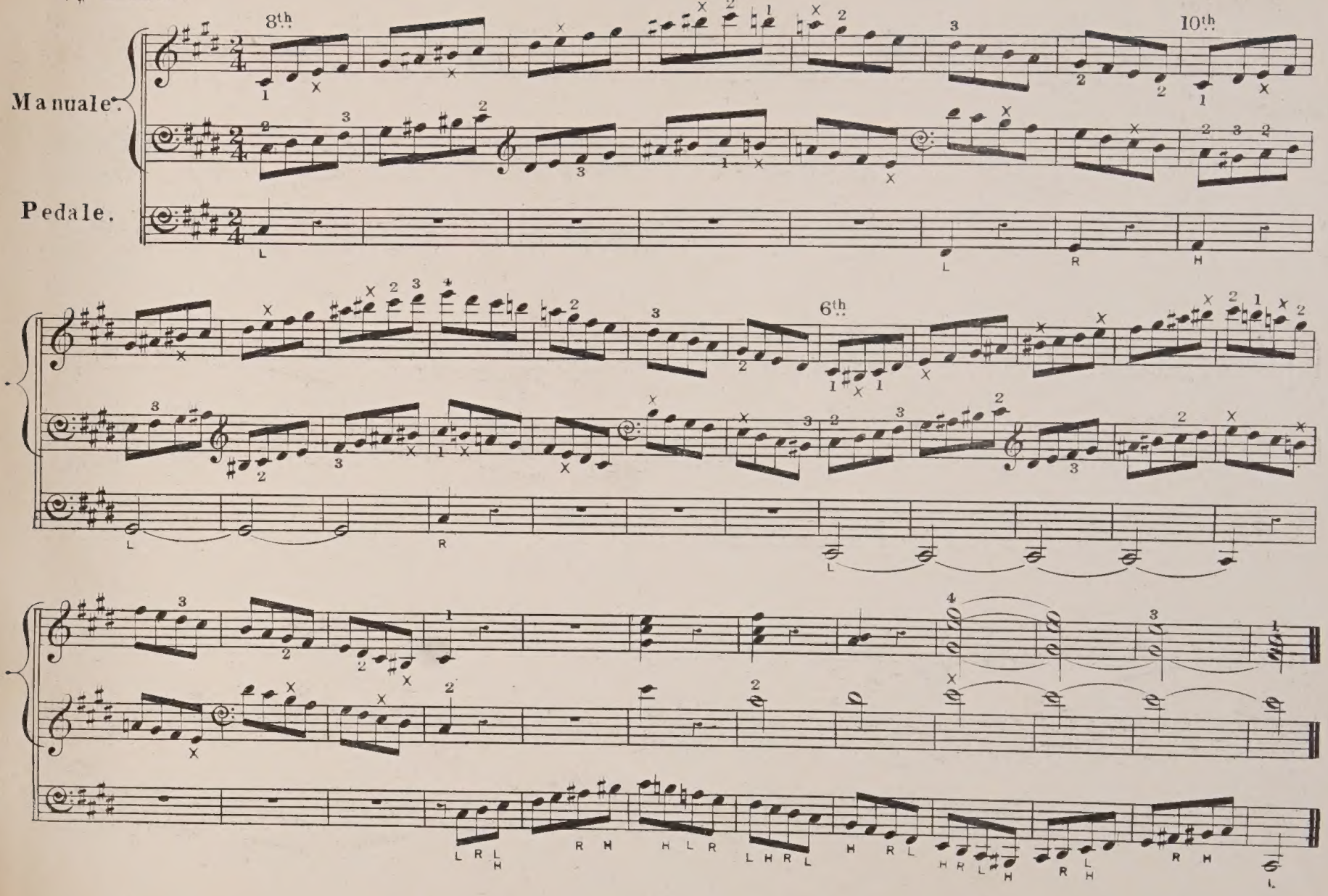



F♯Minor.
8th.
10th
Manuale.
Pedale.
6th

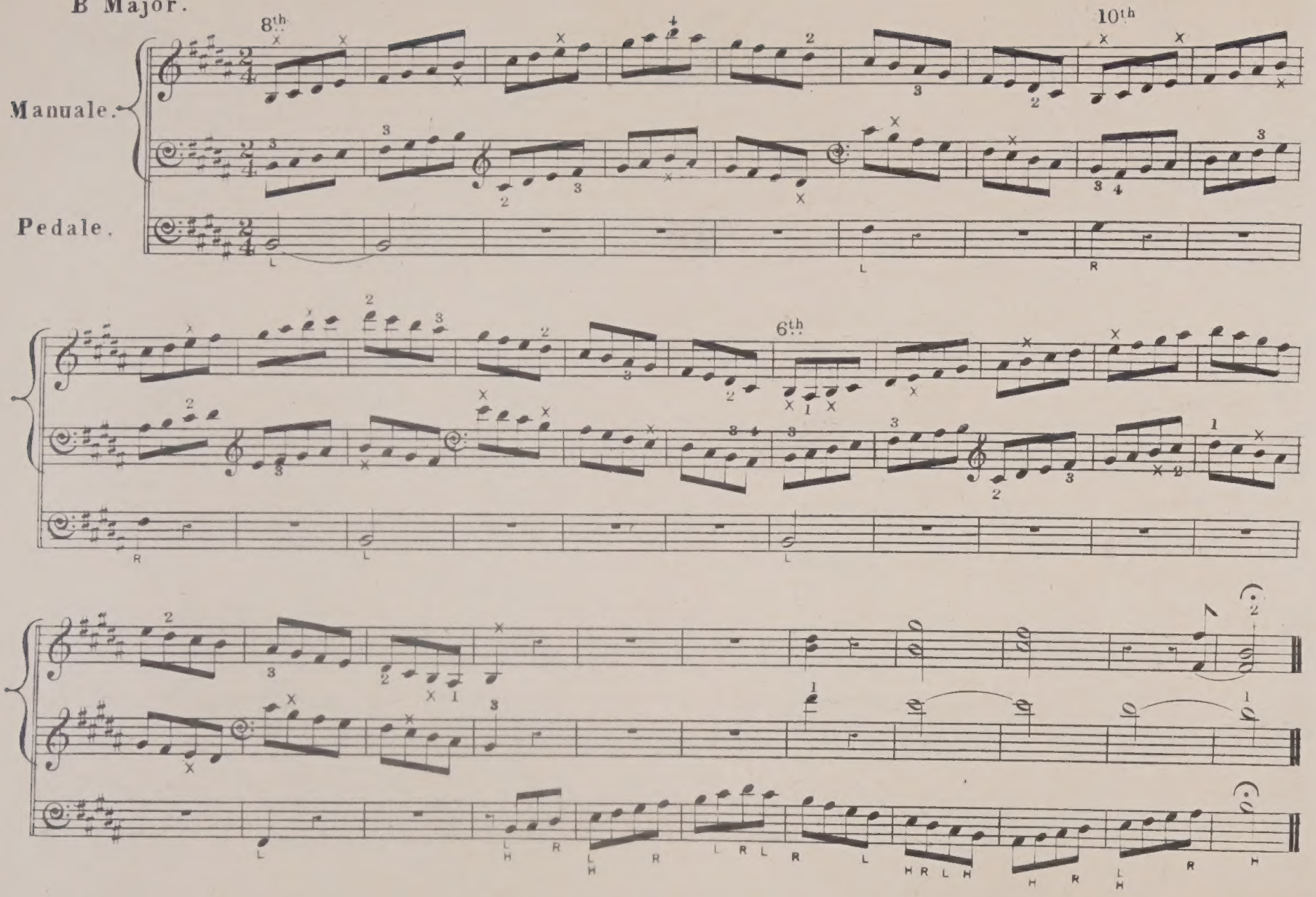
E Major.



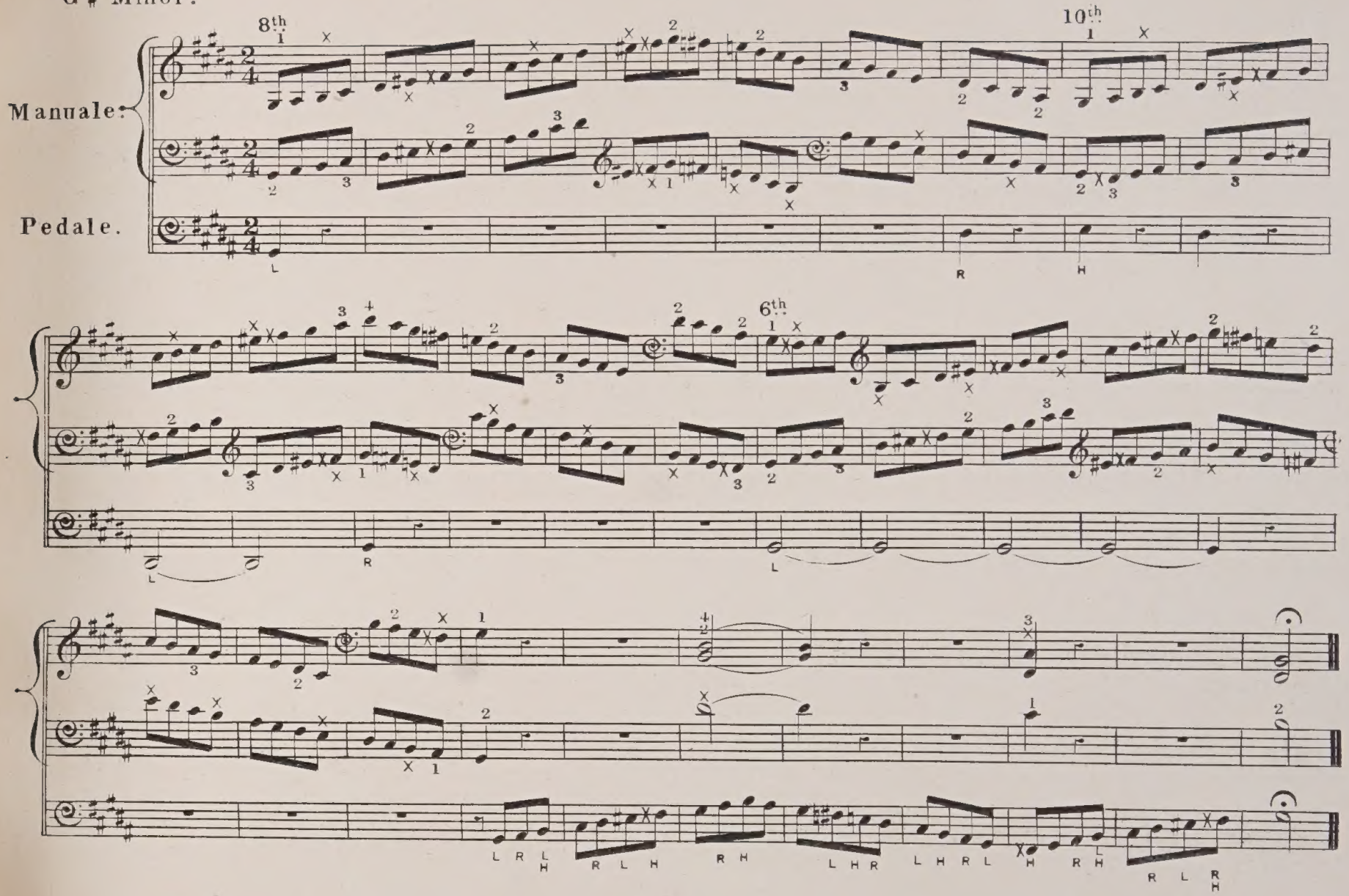
C♯ Minor.



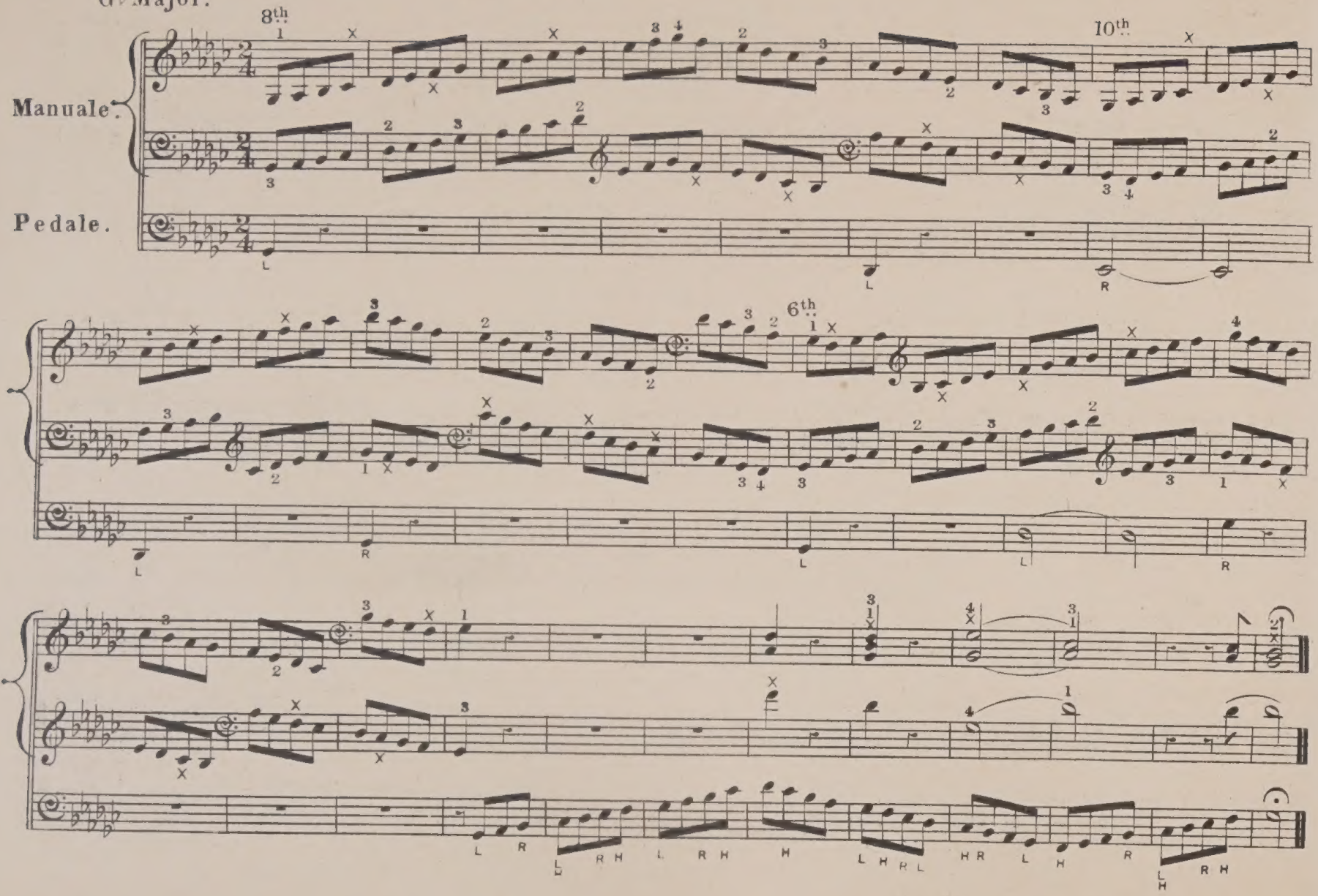
B Major.

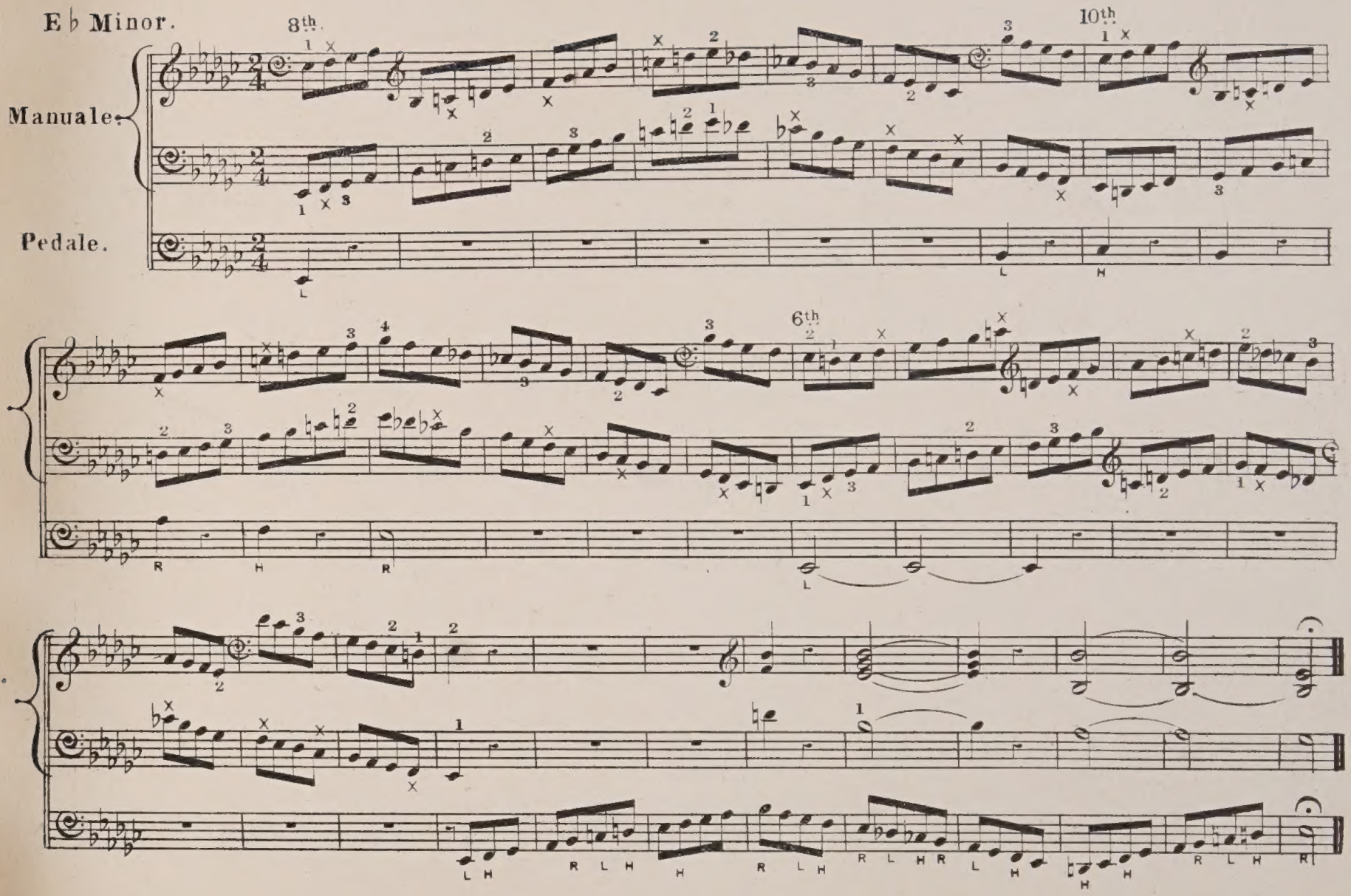


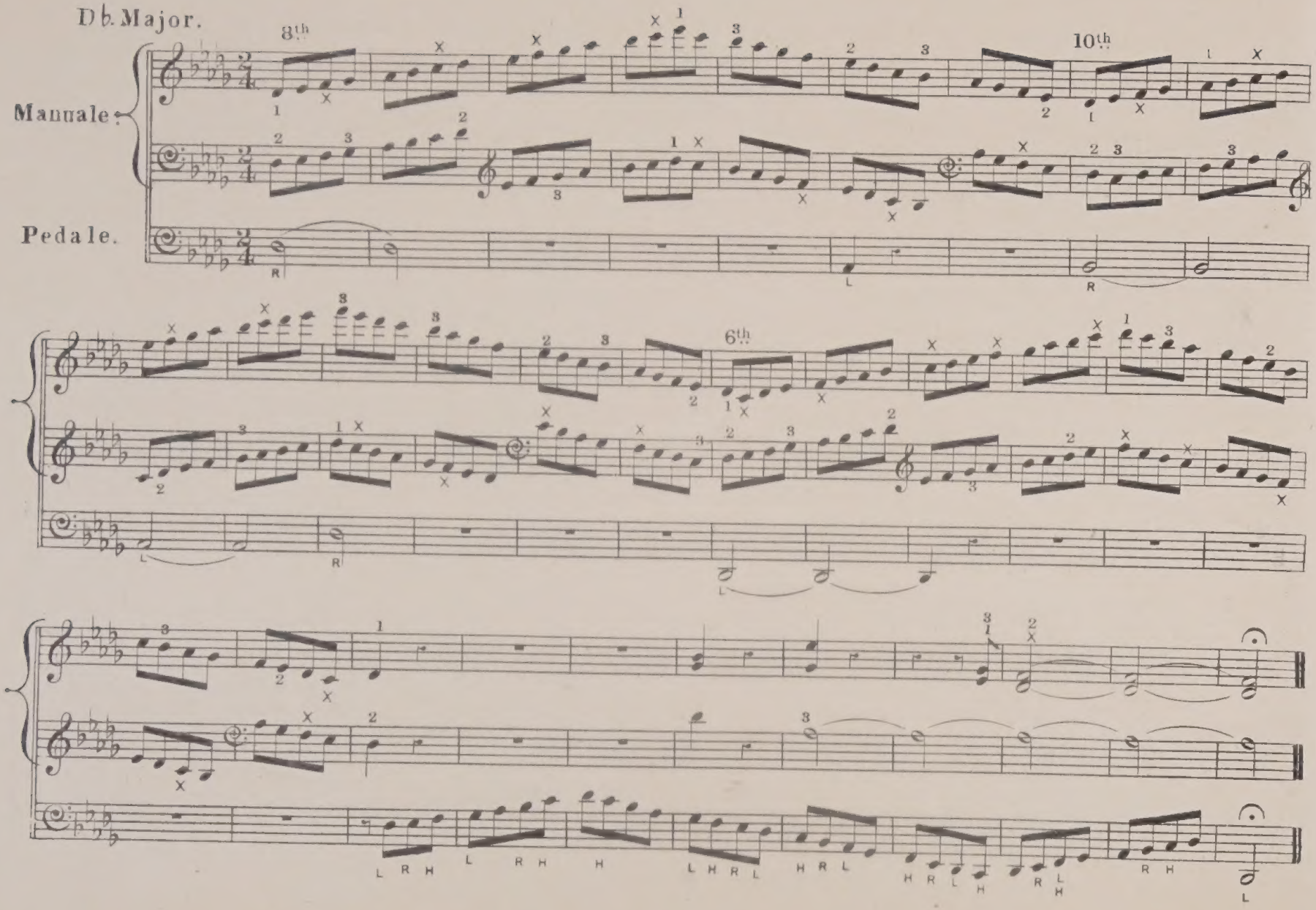
G♯ Minor.



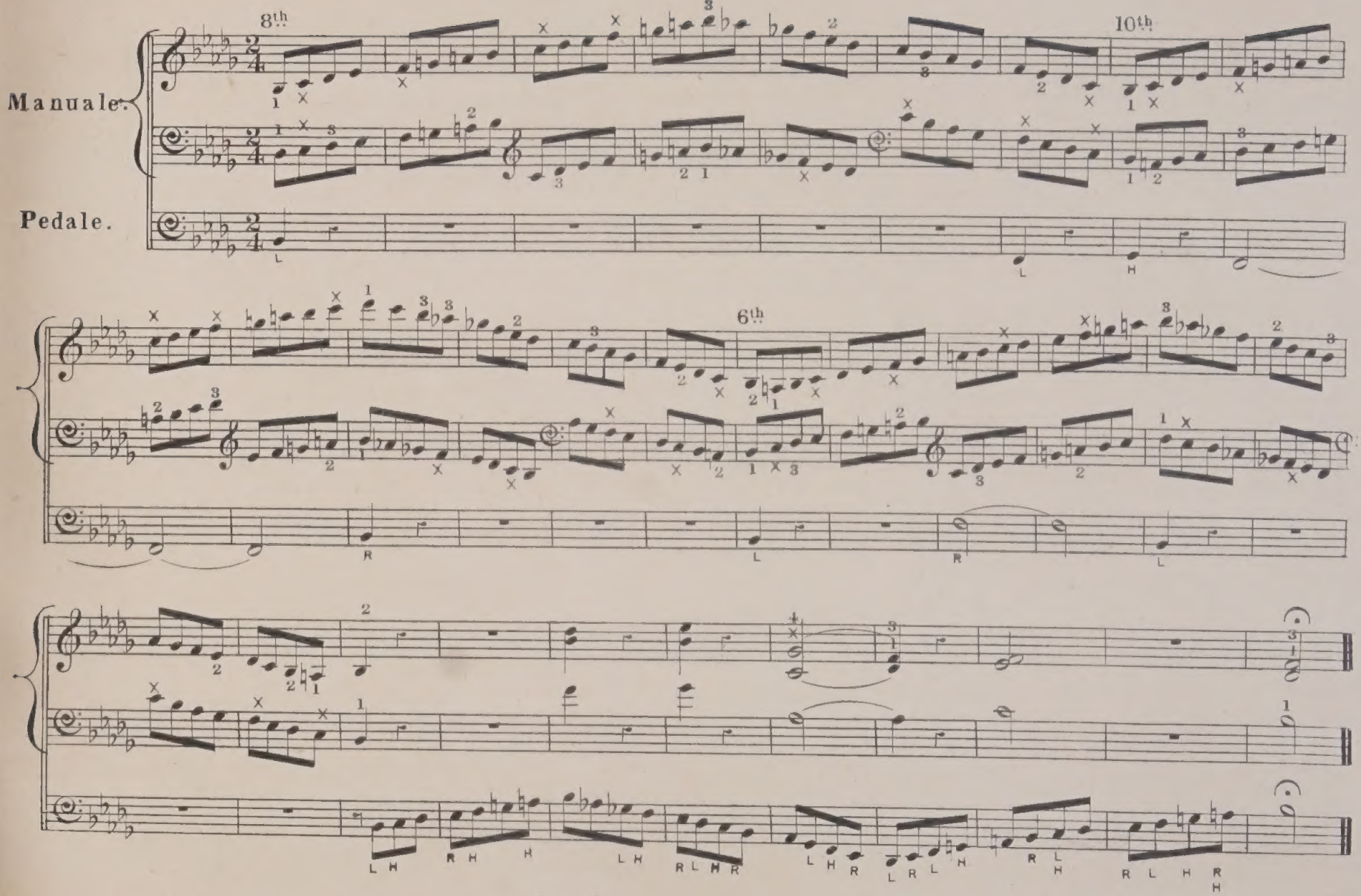
G♭ Major.



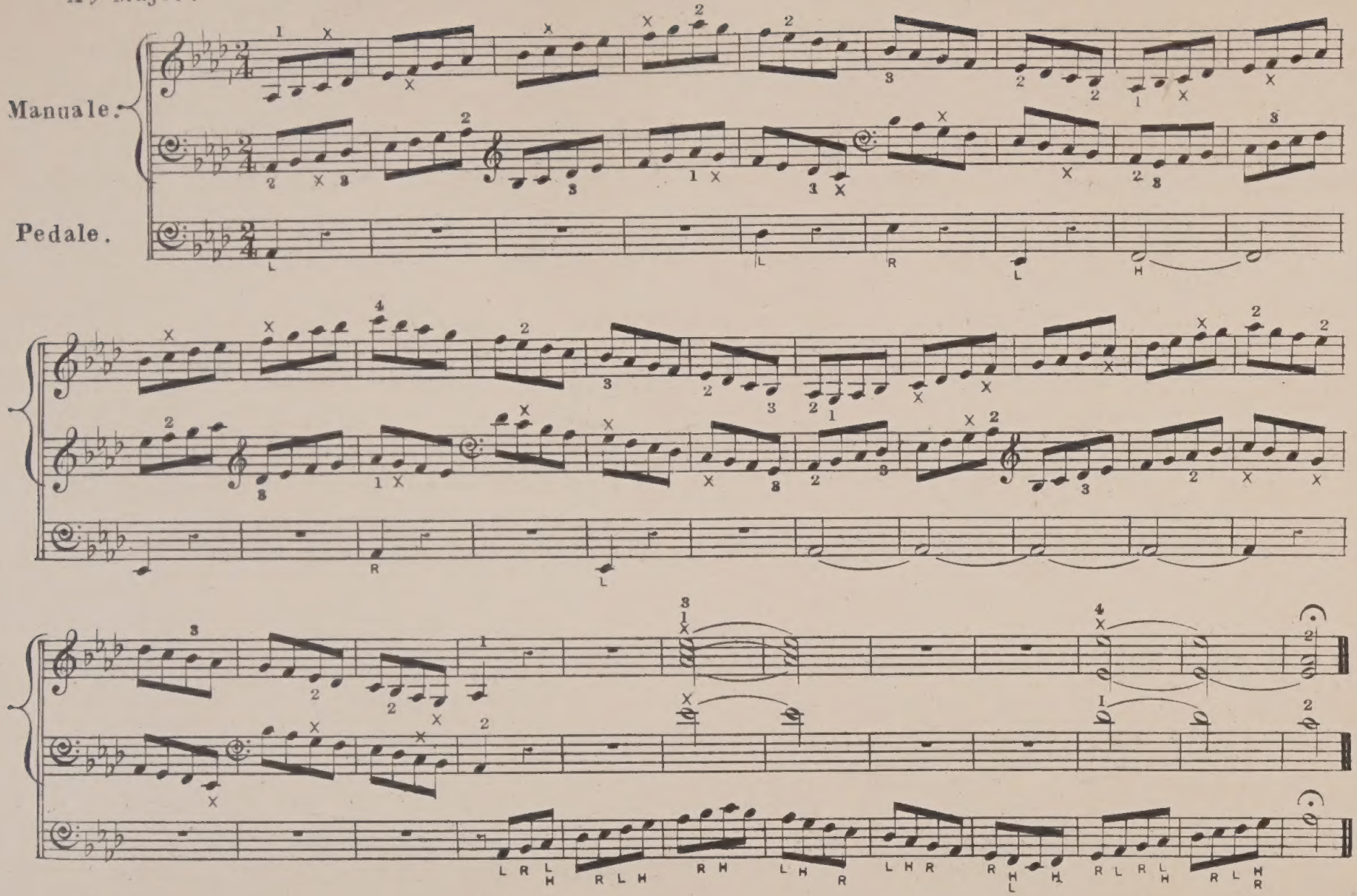

E♭ Minor.
Manuale.
Pedale.
8th.
10th.
6th.


D♭ Major.
Manuale.
Pedale.
8th
10th
6th

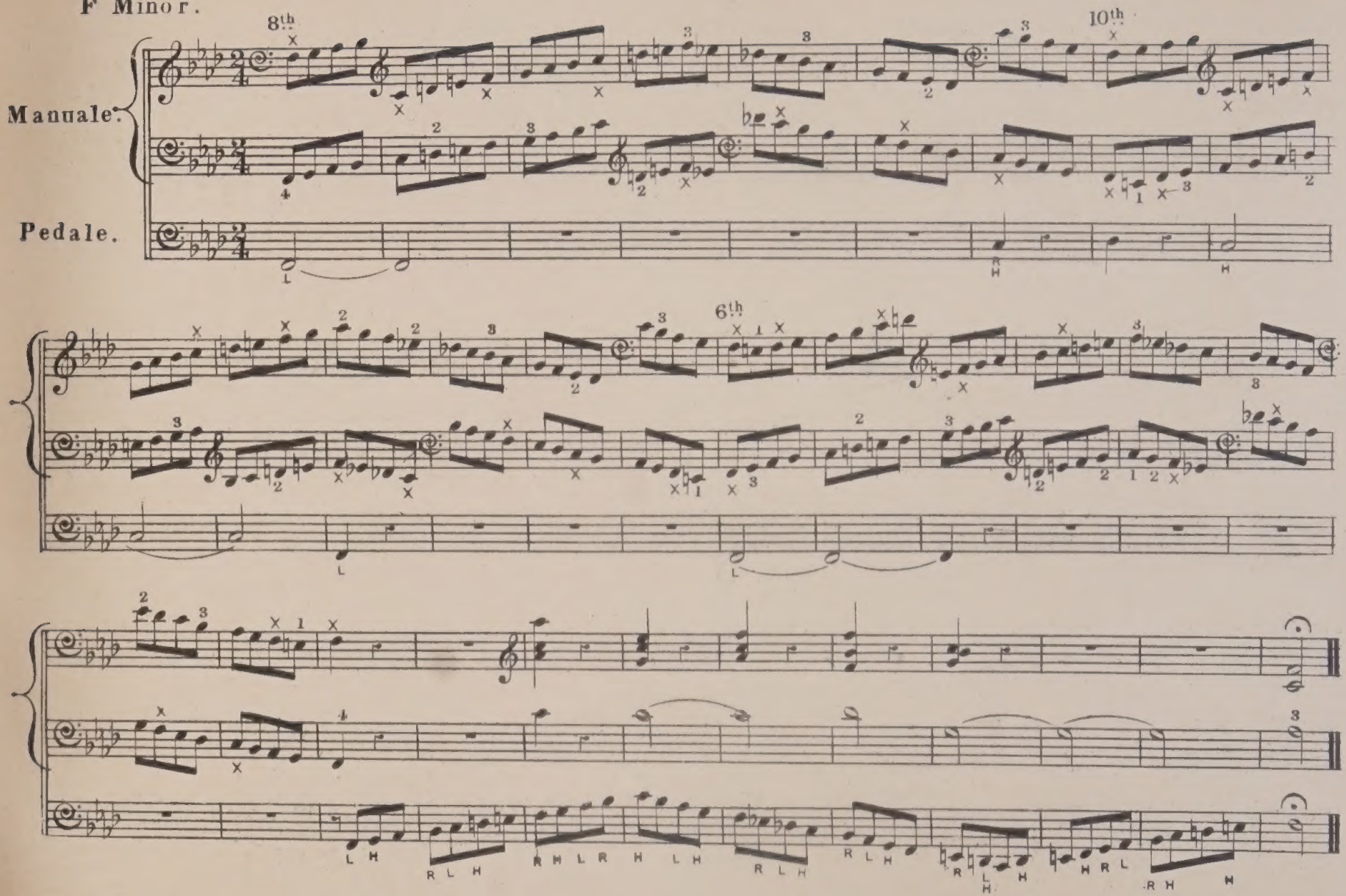
B♭ Minor.



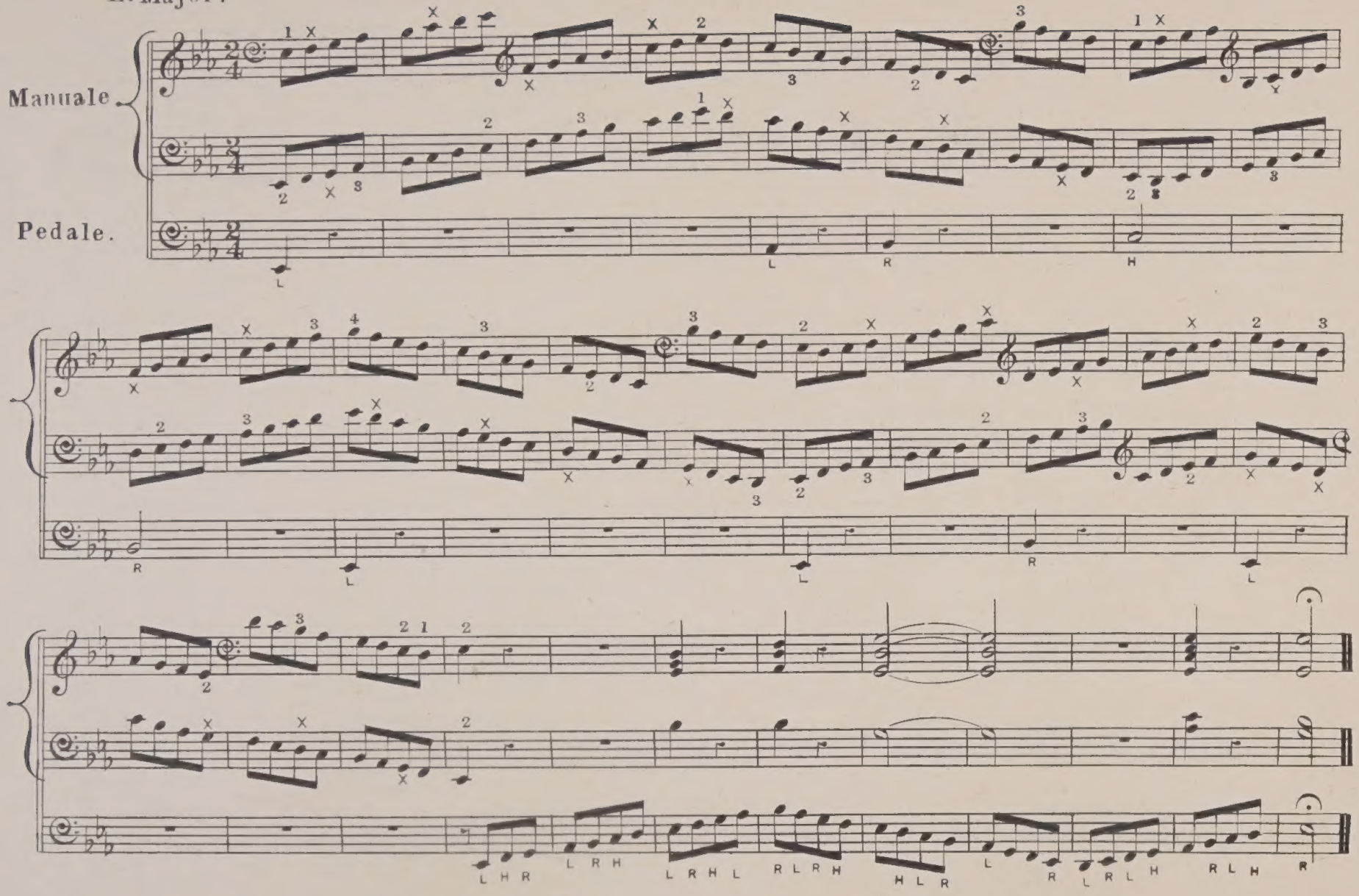
A♭ Major.



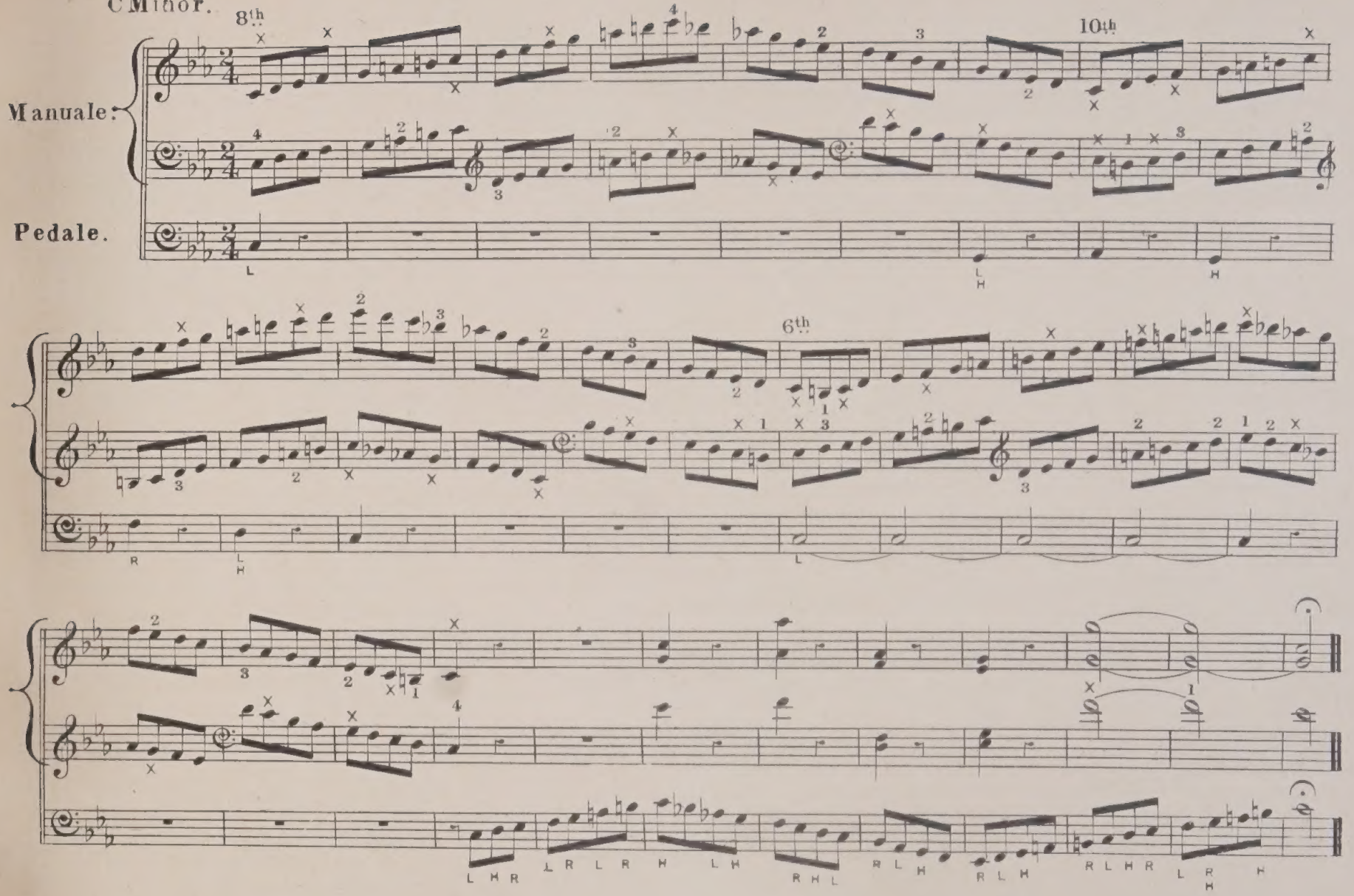
F Minor.



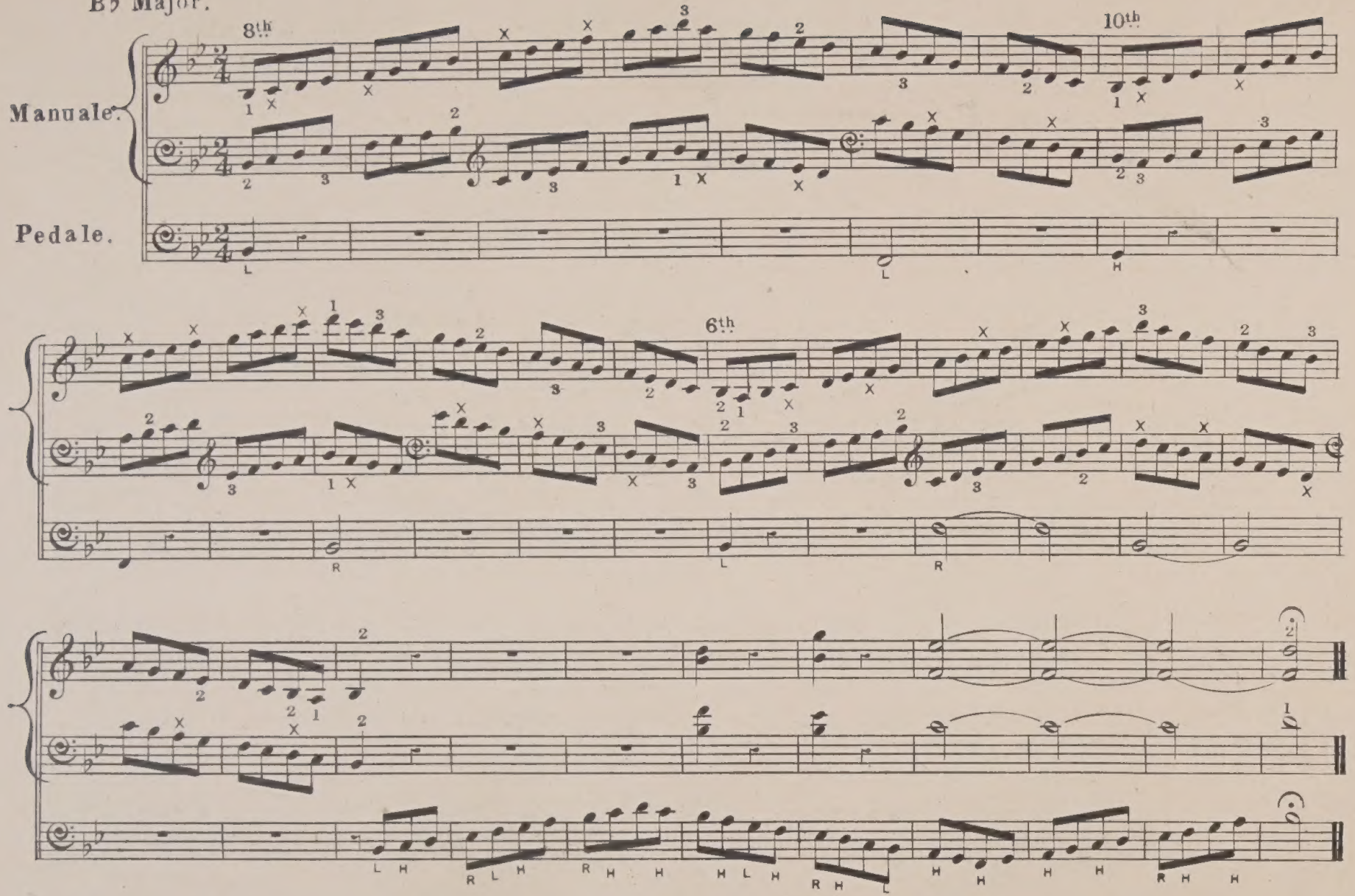
E♭Major.



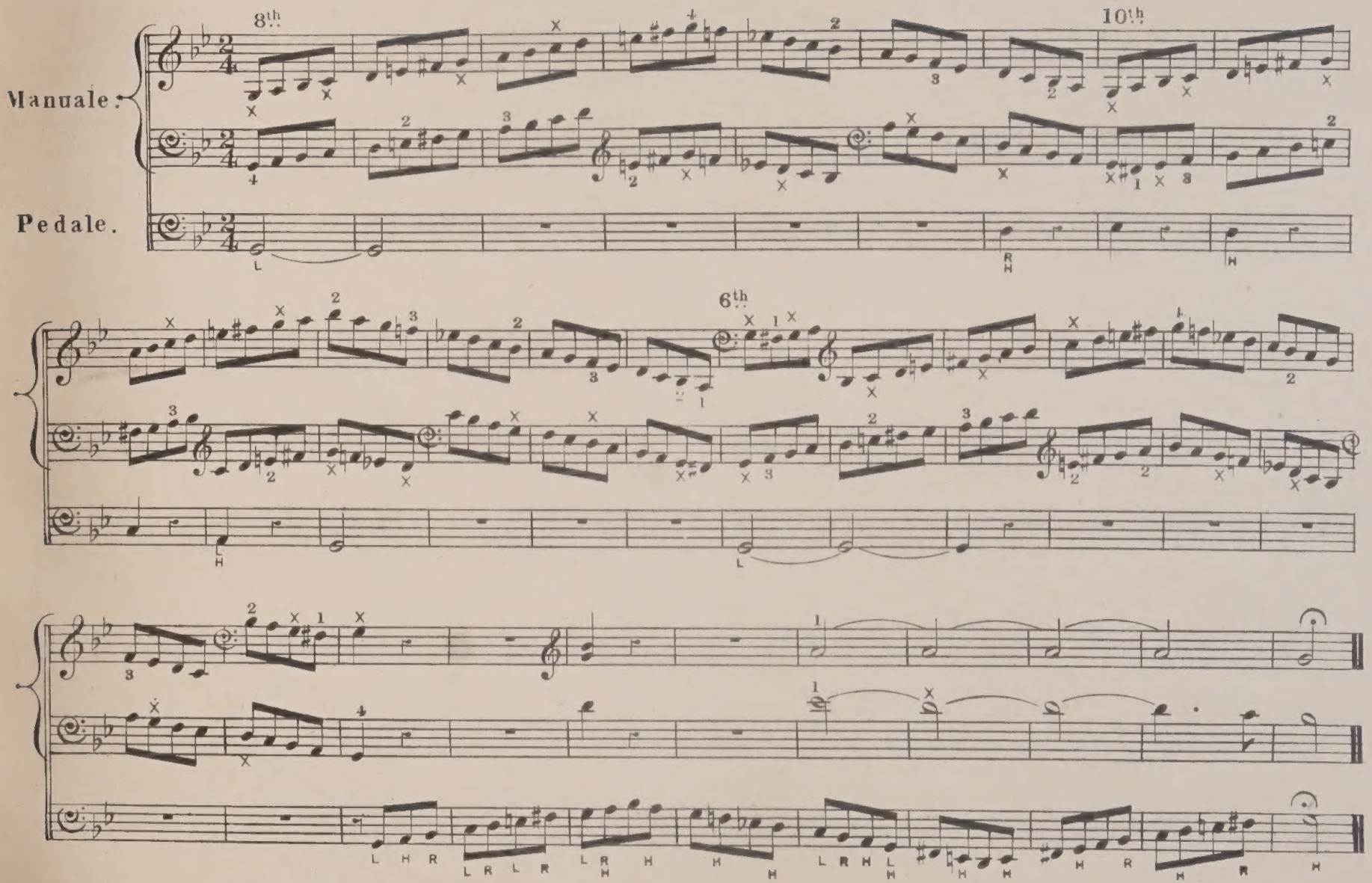
C Minor.



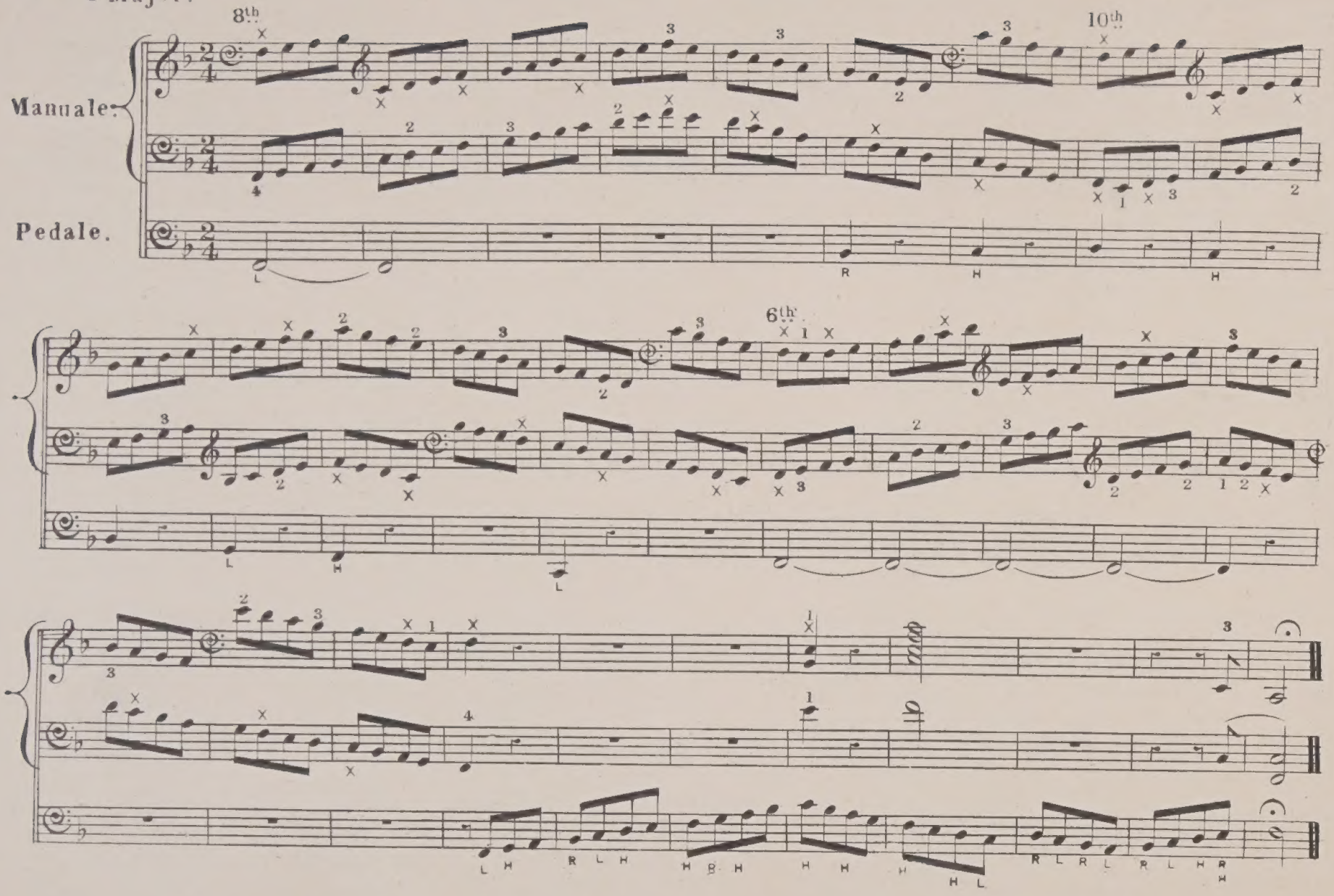
B♭ Major.



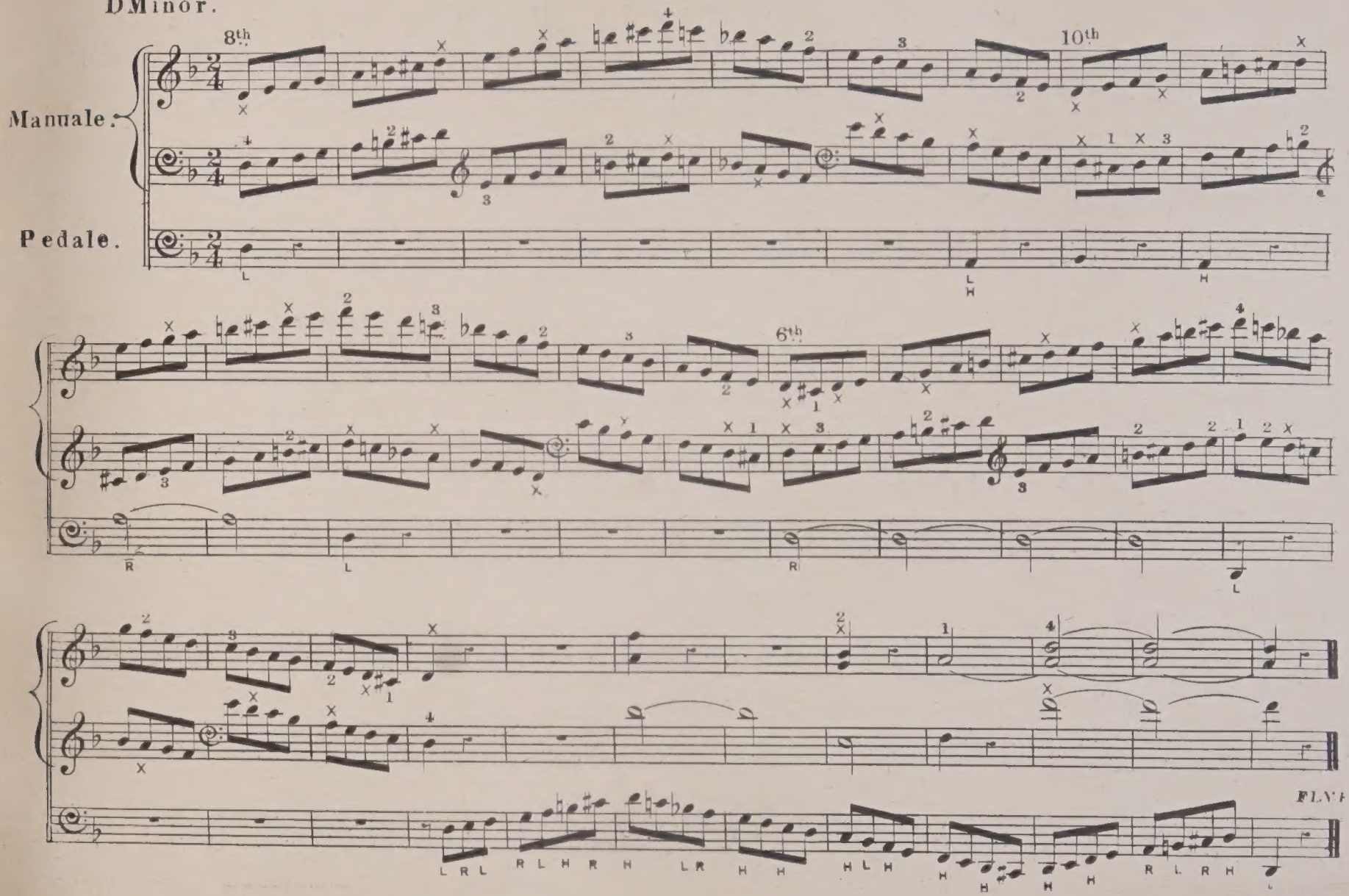
G Minor.



F Major.

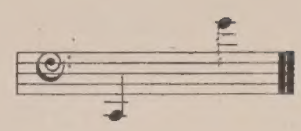


D Minor.



PEDAL EXERCISES FOR THE ORGAN.

Op. 26. *W. T. BEST.*

The compass of a complete Pedal-board is two octaves and a half, from CC to G;–  the true tone of the Pedal Organ however is an octave lower than the notation used.

The chief difficulty presented to those who study the Organ is the acquirement of the Pedal Obligato, and as the separate and independent use of the Pedal is one of the great characteristics of the instrument, it has been considered best to combine the use of the Manuals throughout the following exercises, in order that the Student may be accustomed from the first to the proper mode of playing the Organ.

There are two ways of using the Pedal:– 1st. By the *point* of each foot only.– 2nd. By the alternate use of the *point* and *heel* of each foot upon different notes.

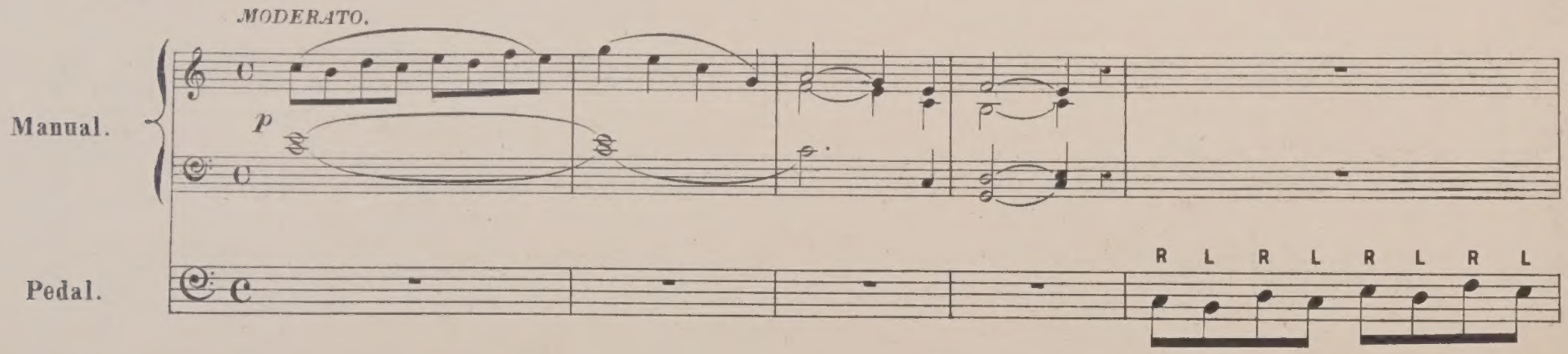
The most perfect system, however, is that which combines the peculiarities of both methods. The first twelve exercises require the point of each foot only, as it is necessary to acquire facility in this manner before proceeding to the second method.

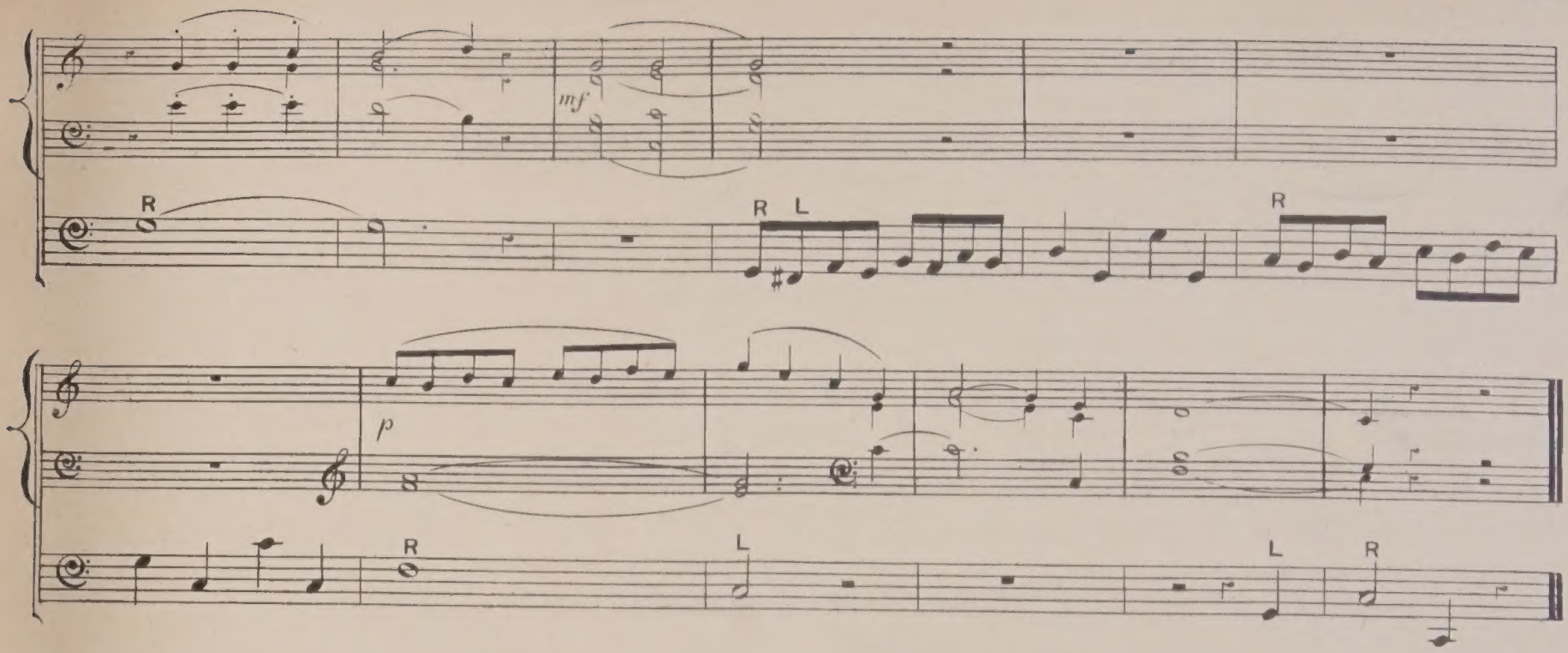
TWELVE EXERCISES FOR THE ALTERNATE USE OF THE RIGHT AND LEFT FOOT.

FOR THE PRACTICE OF SMALL INTERVALS.

The notes must be played with the *point* of the foot only.

N°1.

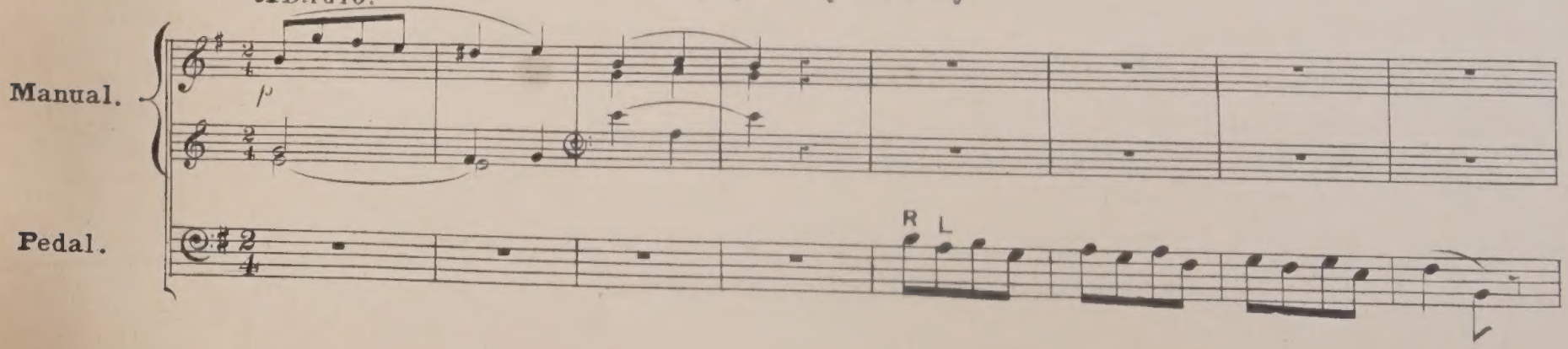


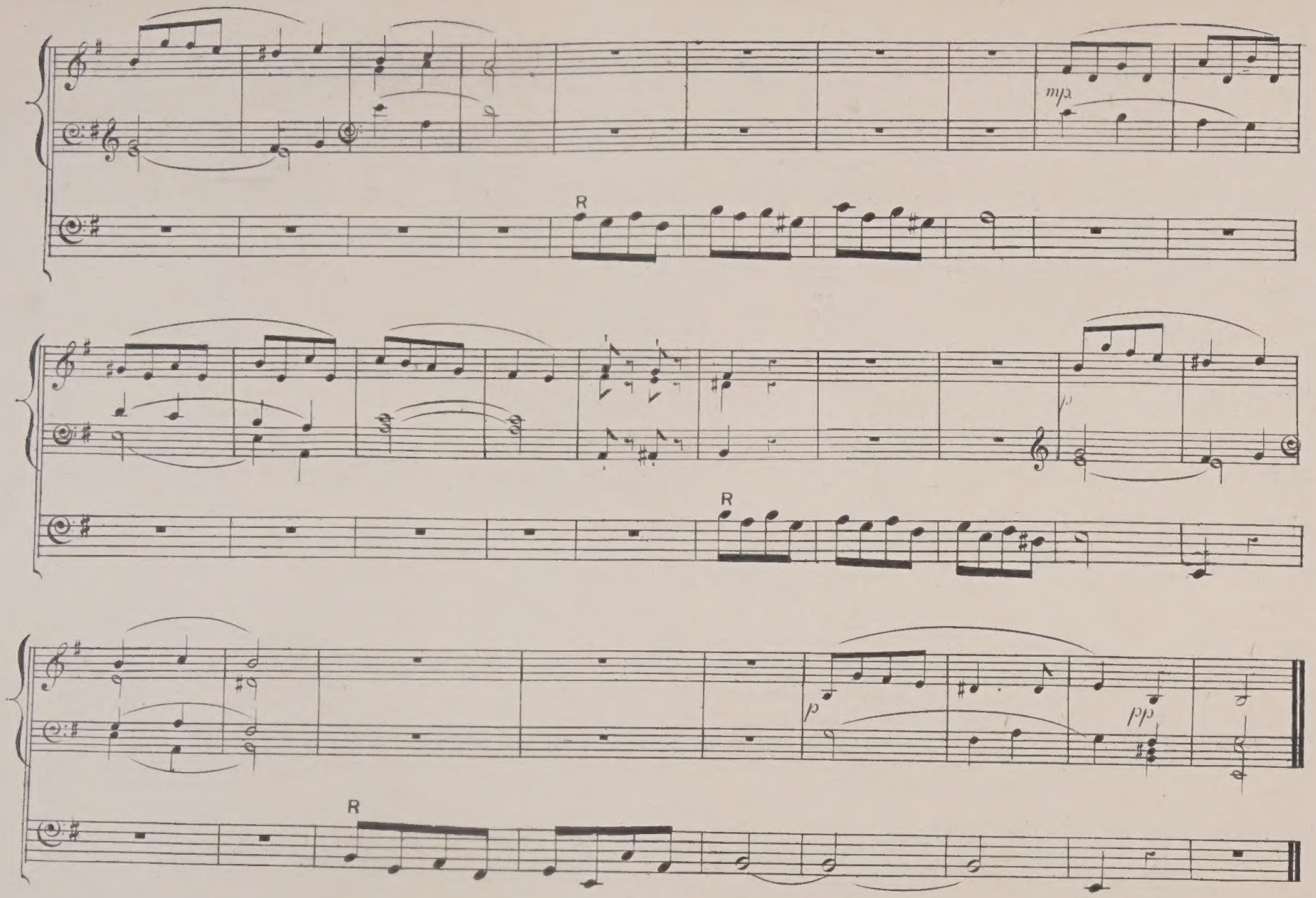


ON SMALL INTERVALS.

No 2.

To be played very smoothly.

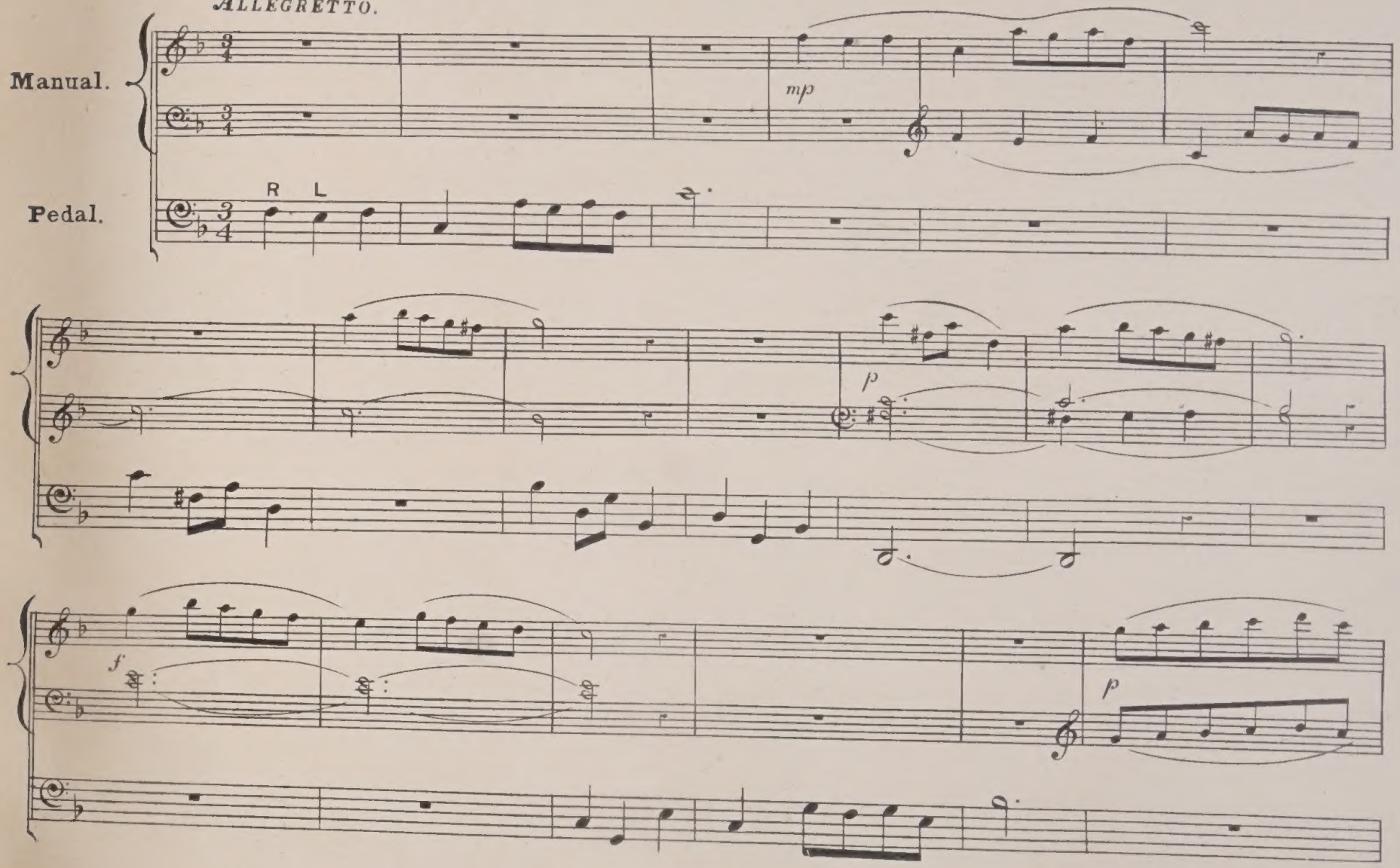


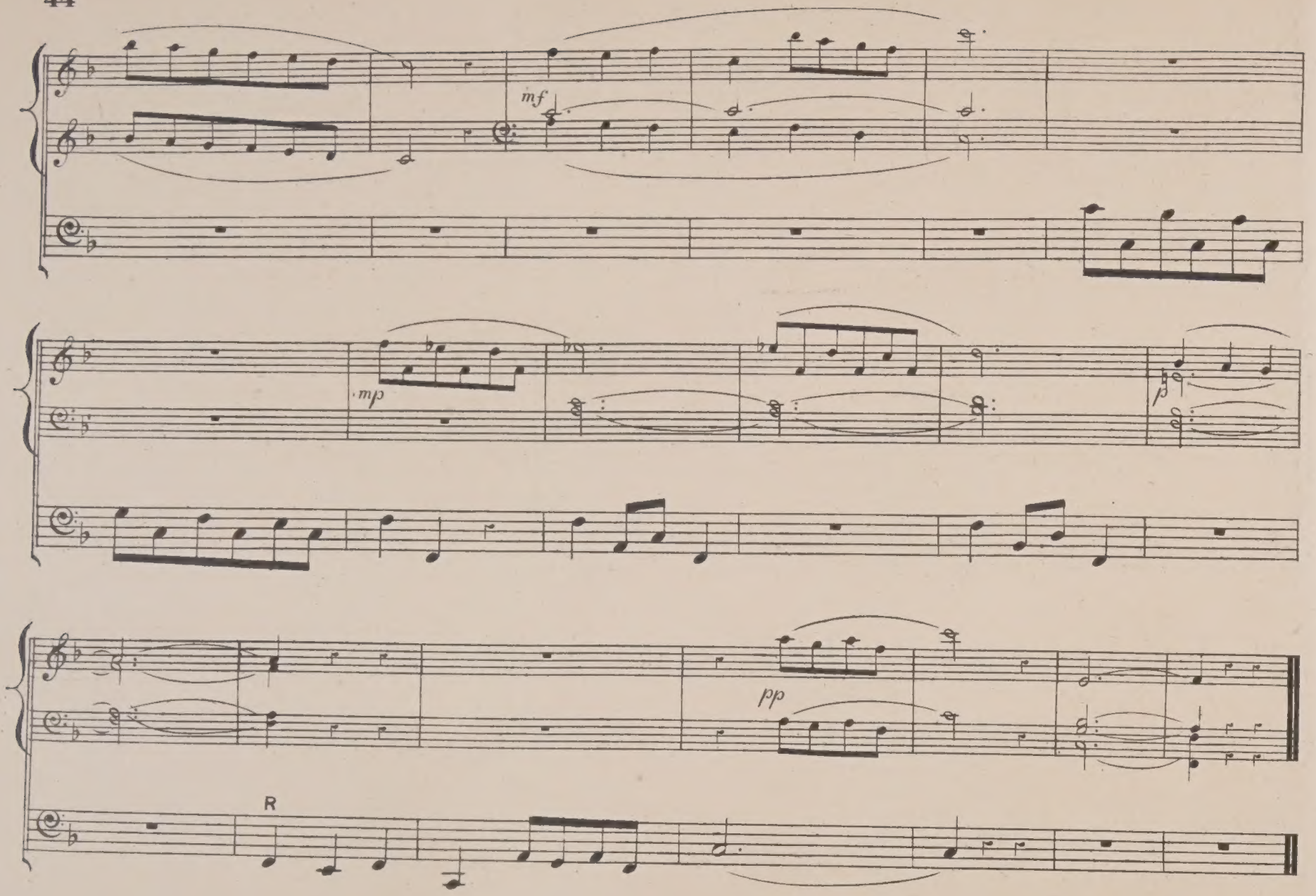

mp
R
R
p
pp
R

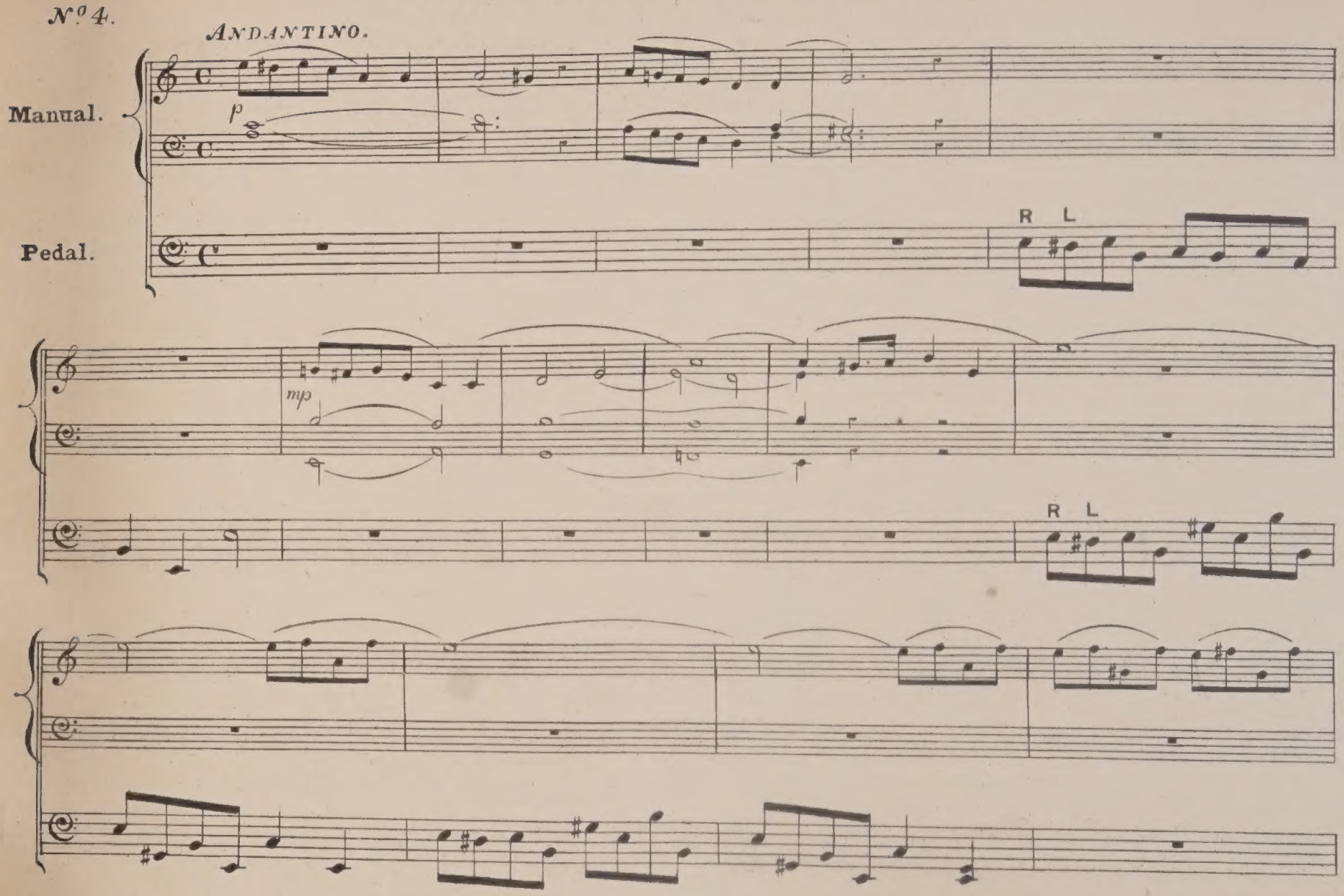
FOR THE PRACTICE OF EXTENDED INTERVALS.

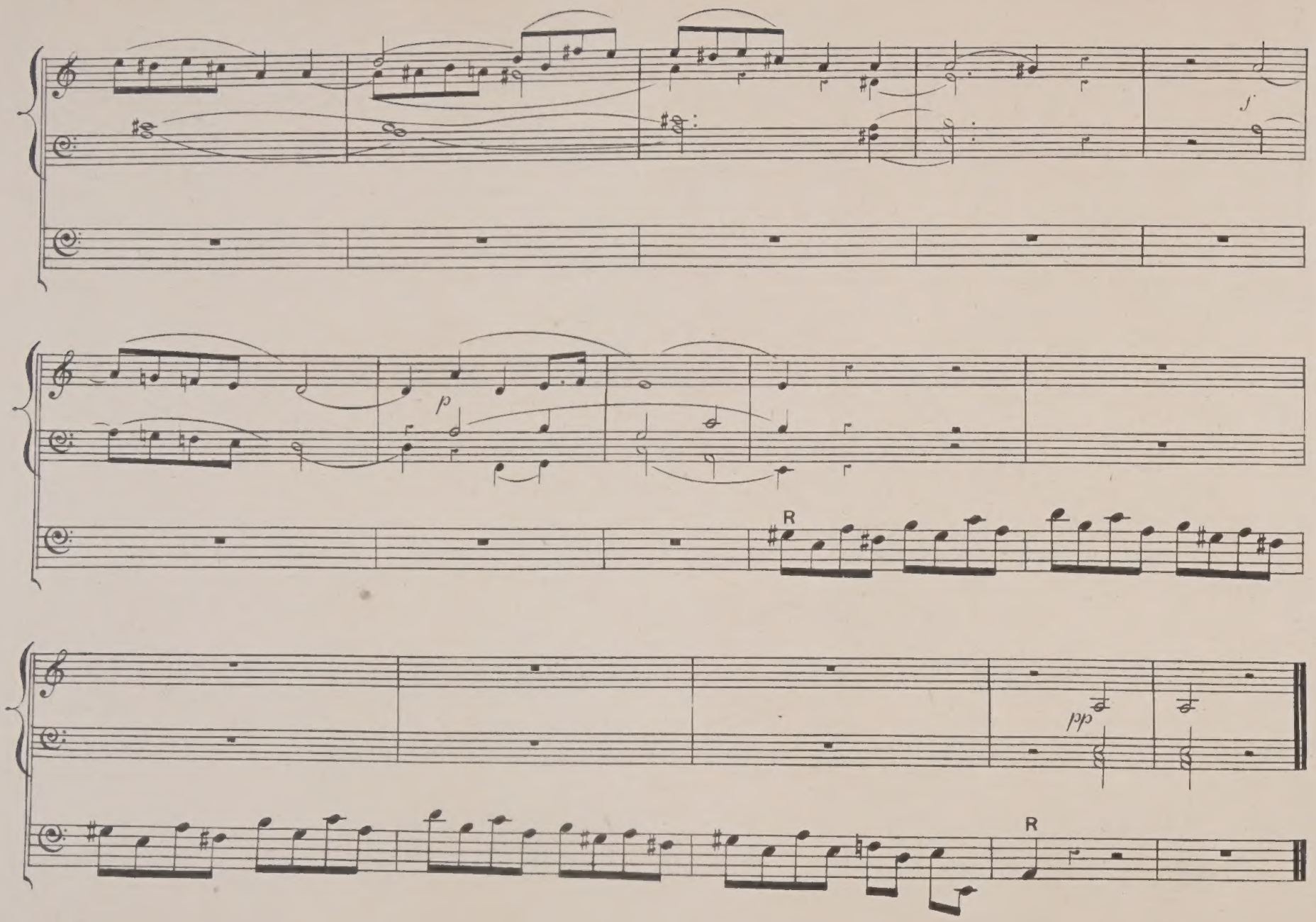
No 3.

Allegretto.




mf
mp
p
pp
R

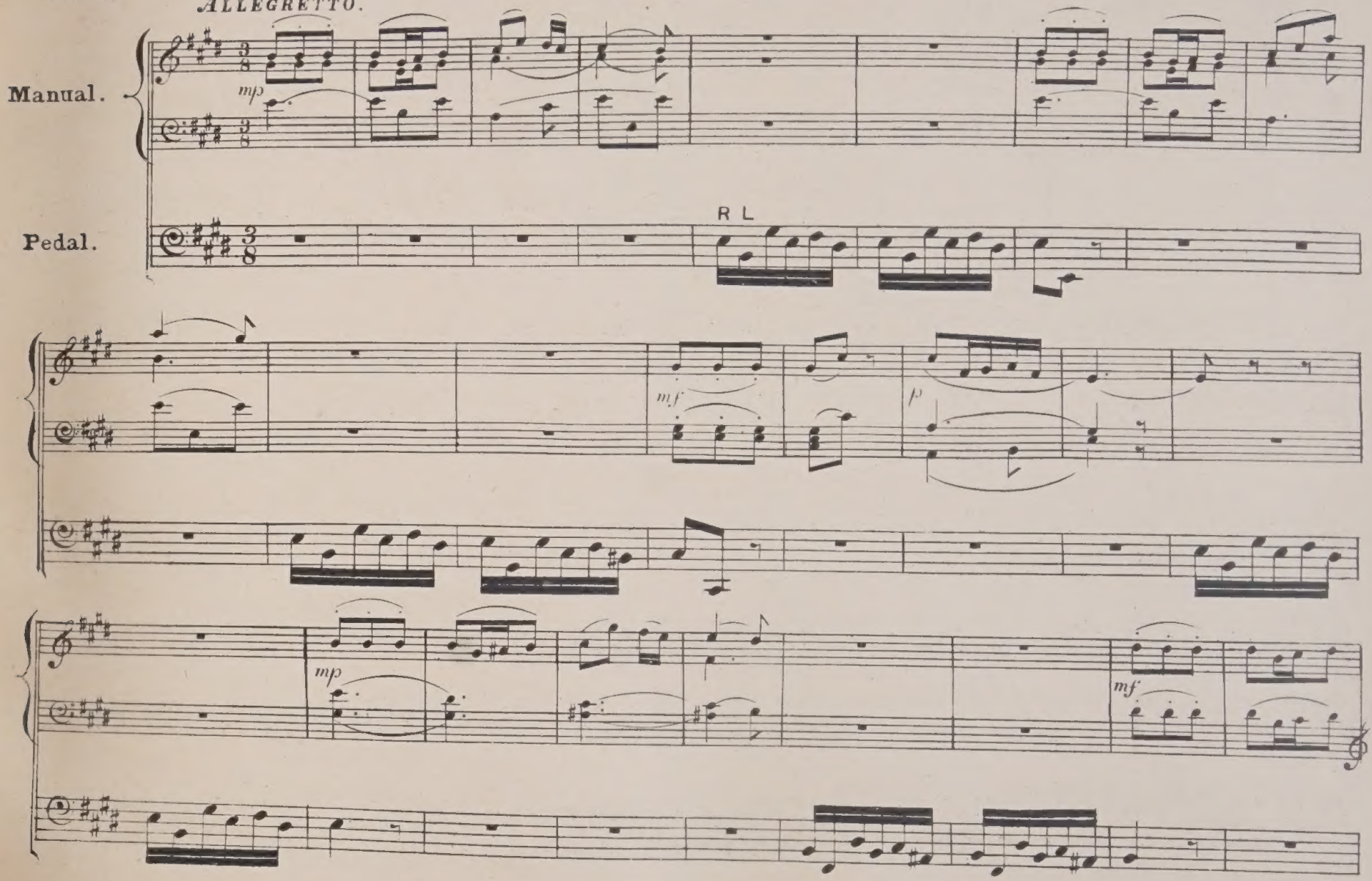

Nº 4.
ANDANTINO.
Manual.
Pedal.
p
R L
mp
R L

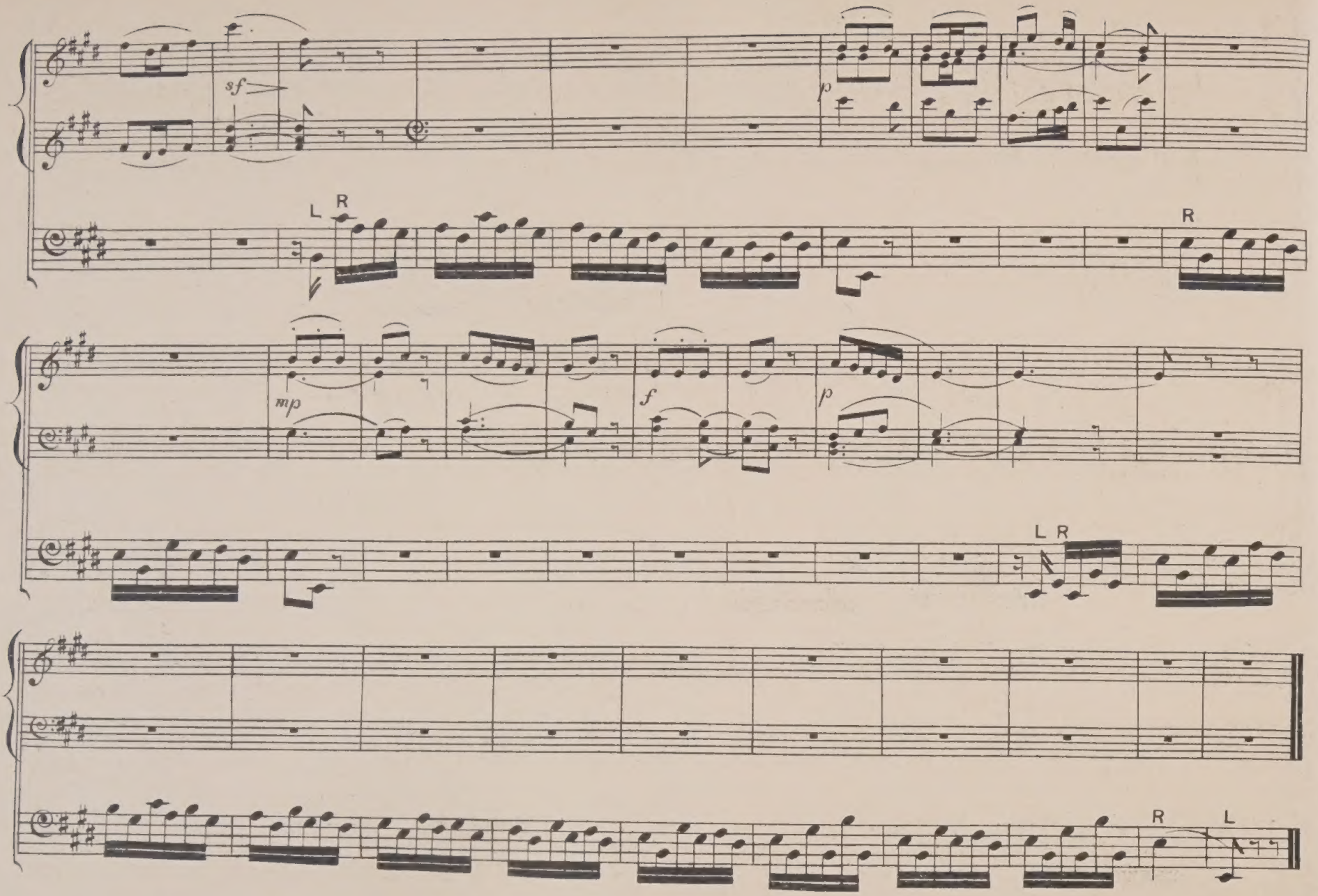

f
p
R
pp
R

No. 5.

PRINCIPALLY AT THE DISTANCE OF A THIRD.

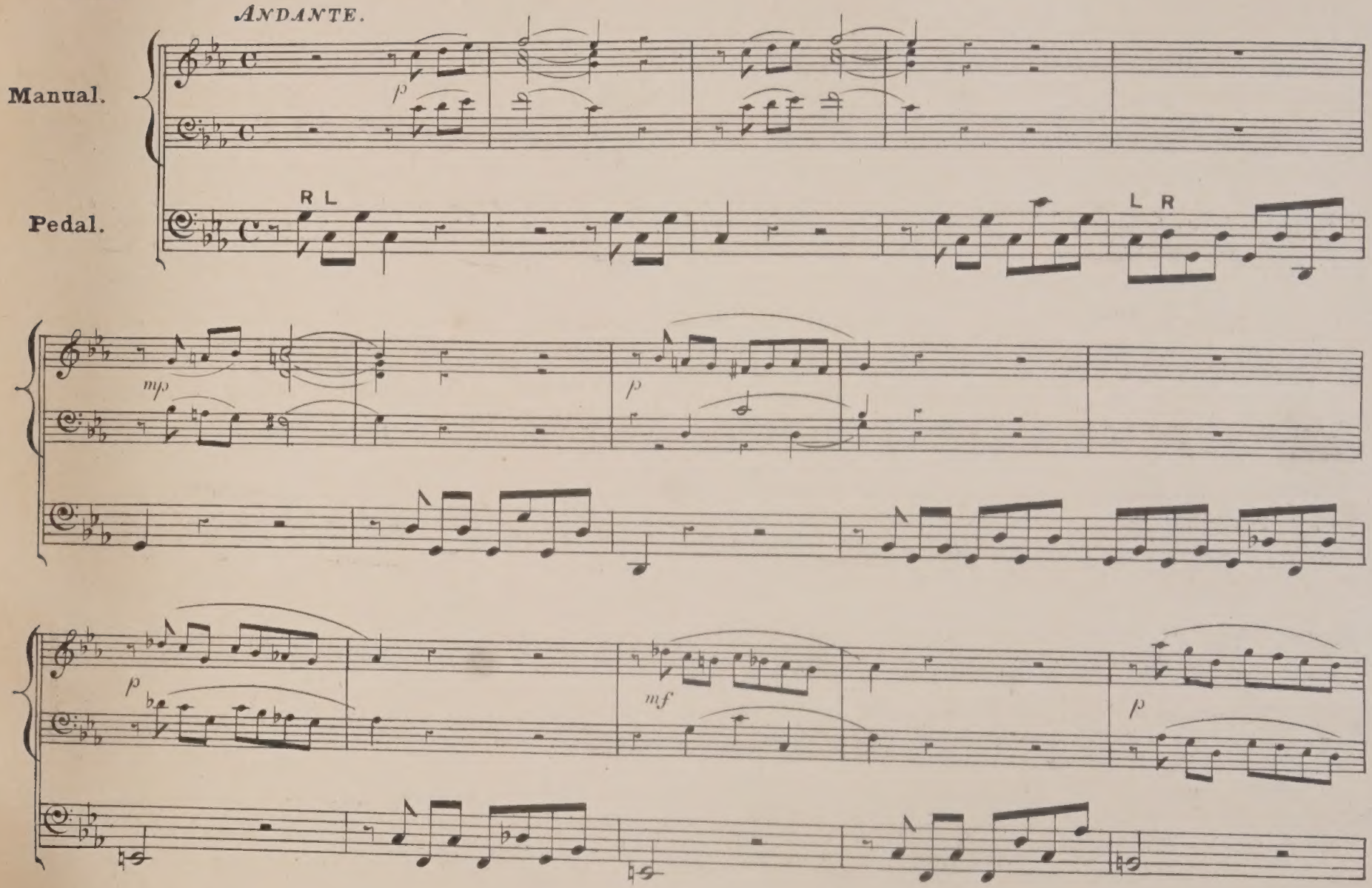
ALLEGRETTO.

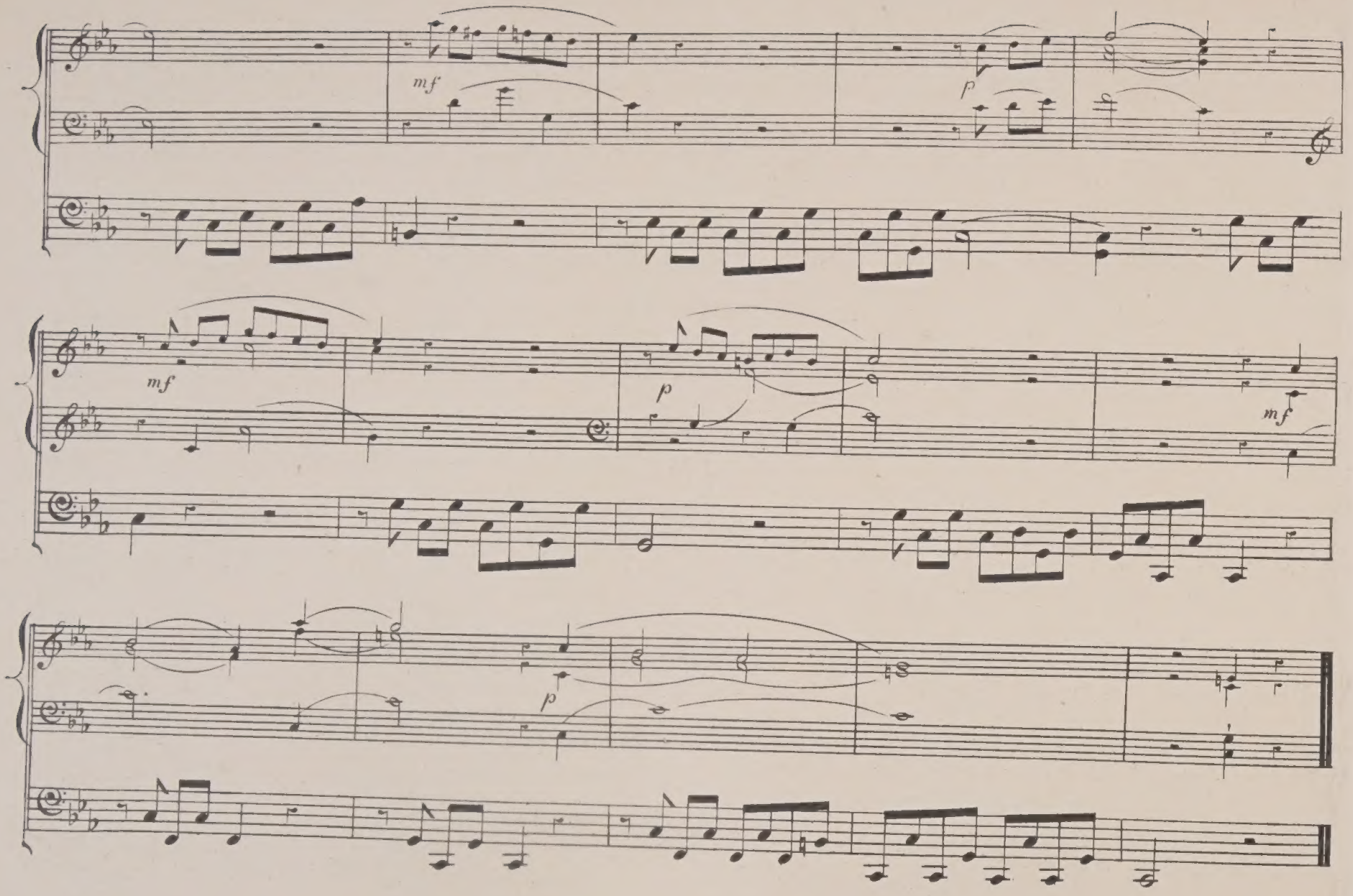



sf
p
L R
R
mp
f
p
L R
R L

N°6.

ANDANTE.

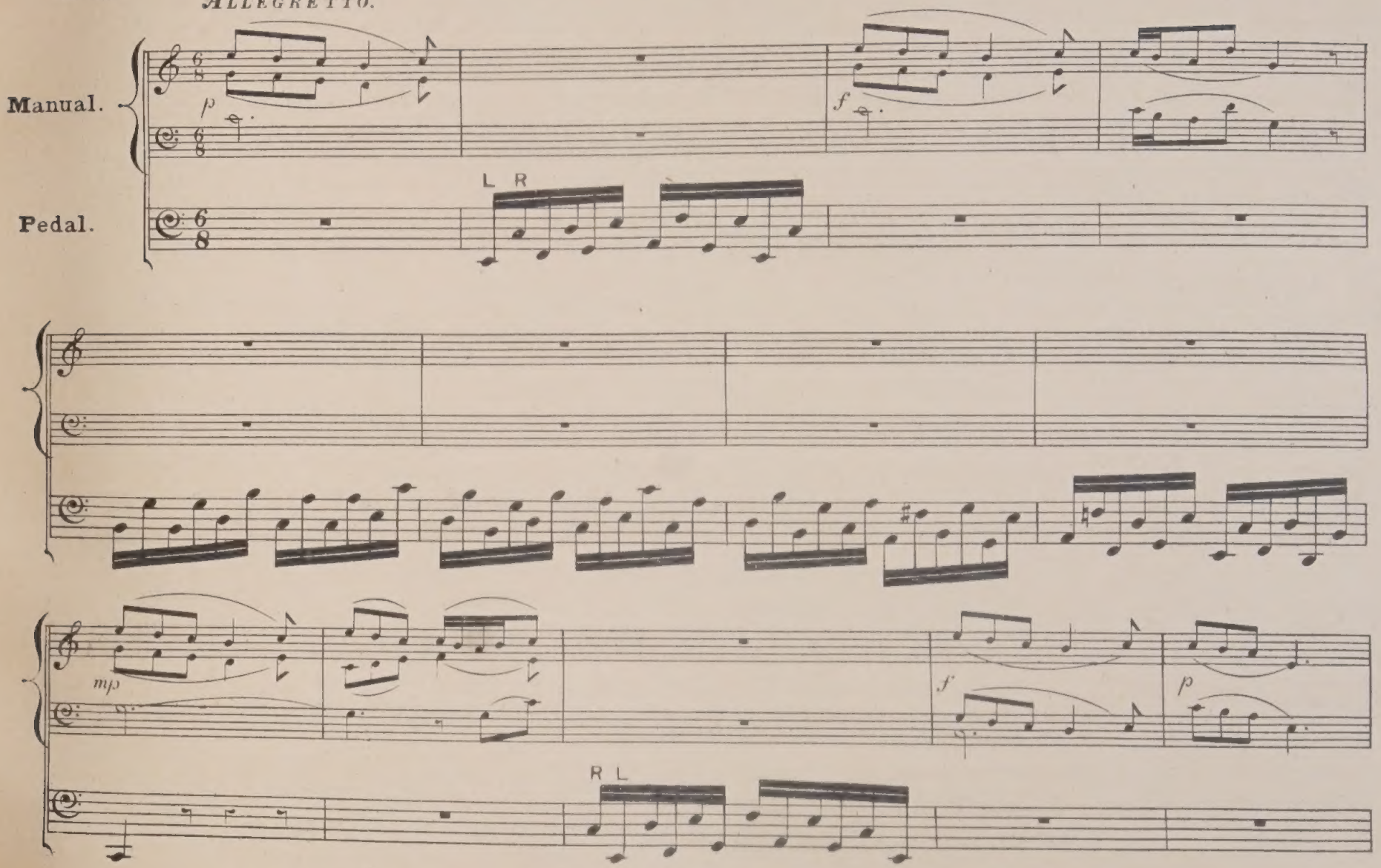


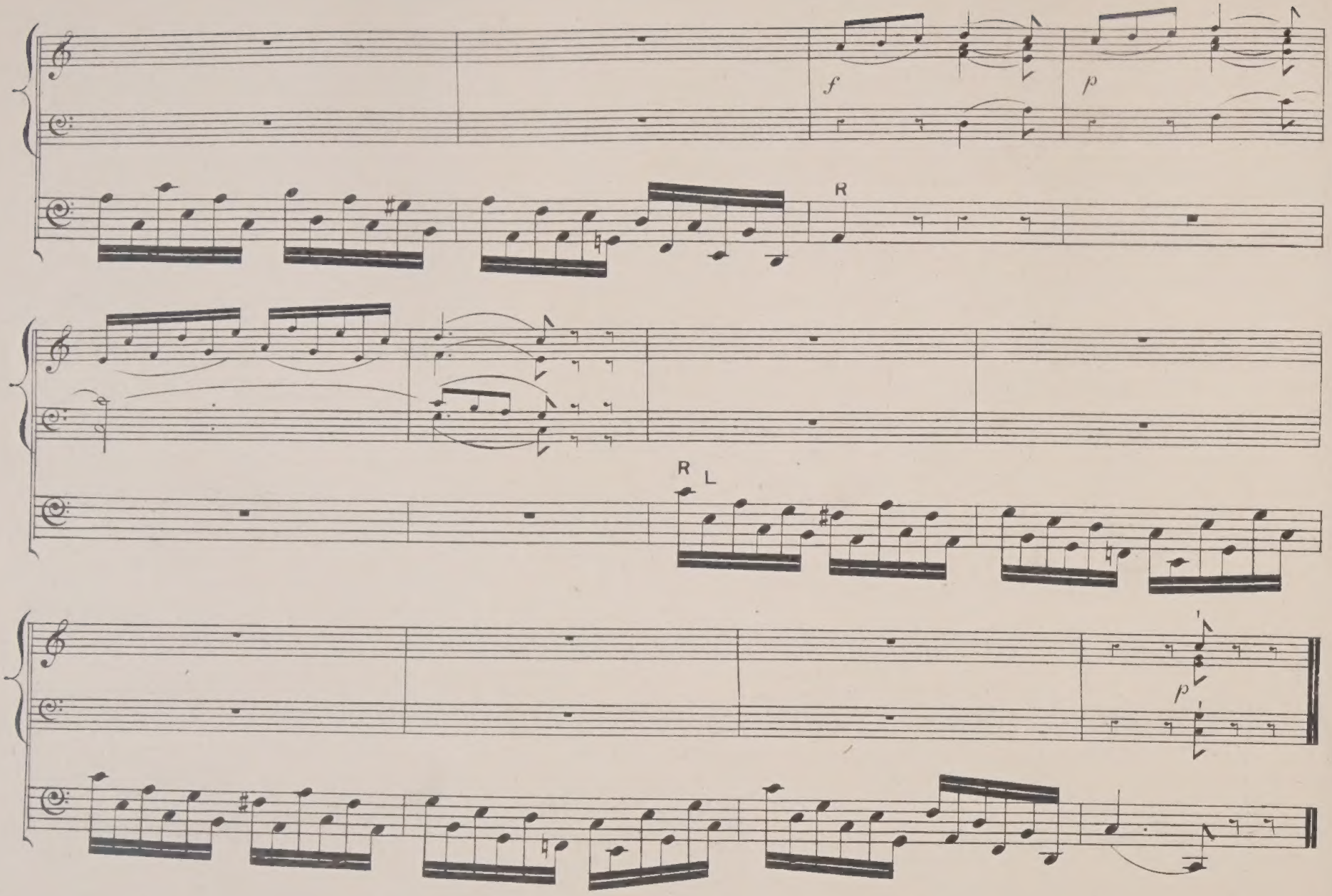

mf
p
mf
p
mf
p

ON THE INTERVAL OF THE SIXTH.

No 7.

Allegretto.

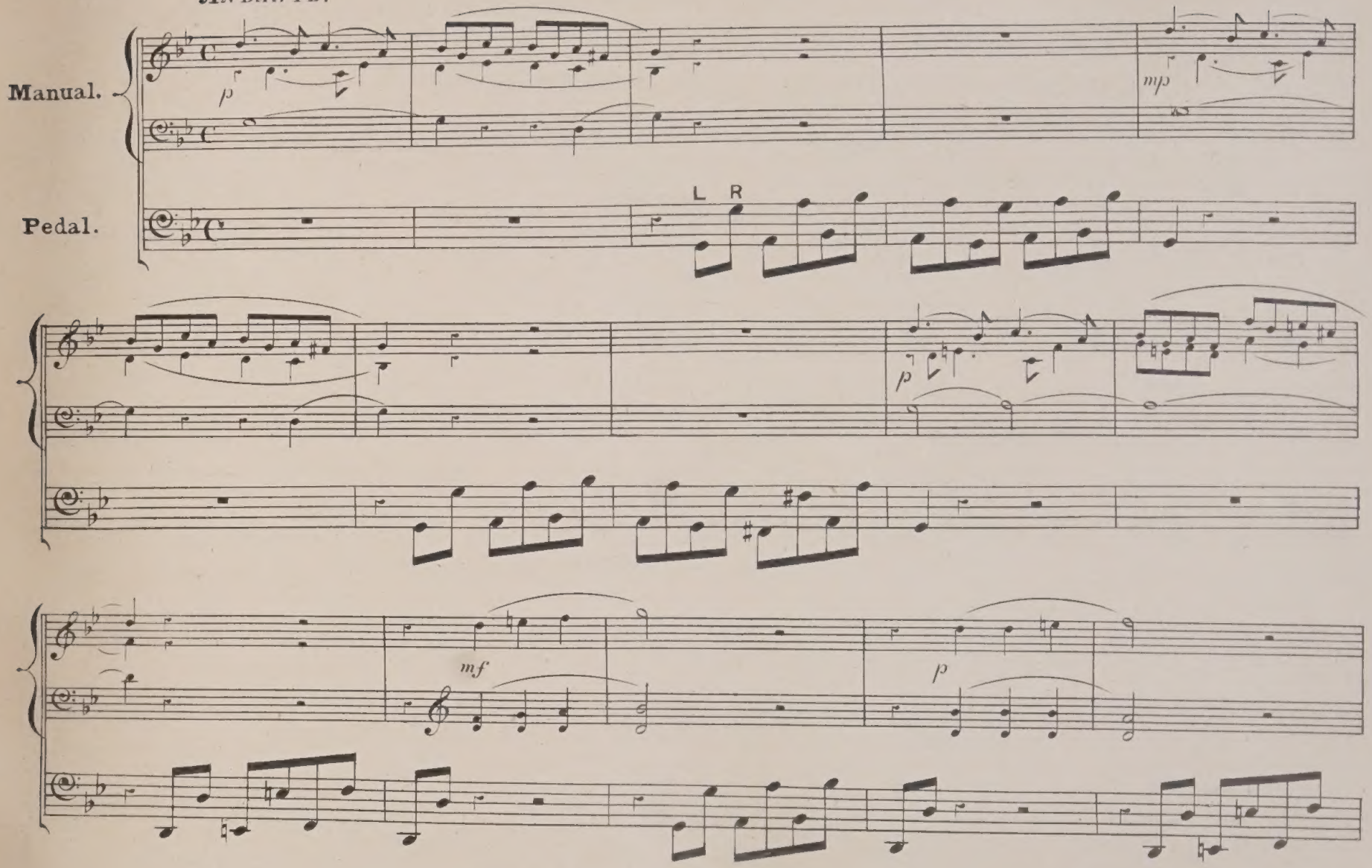


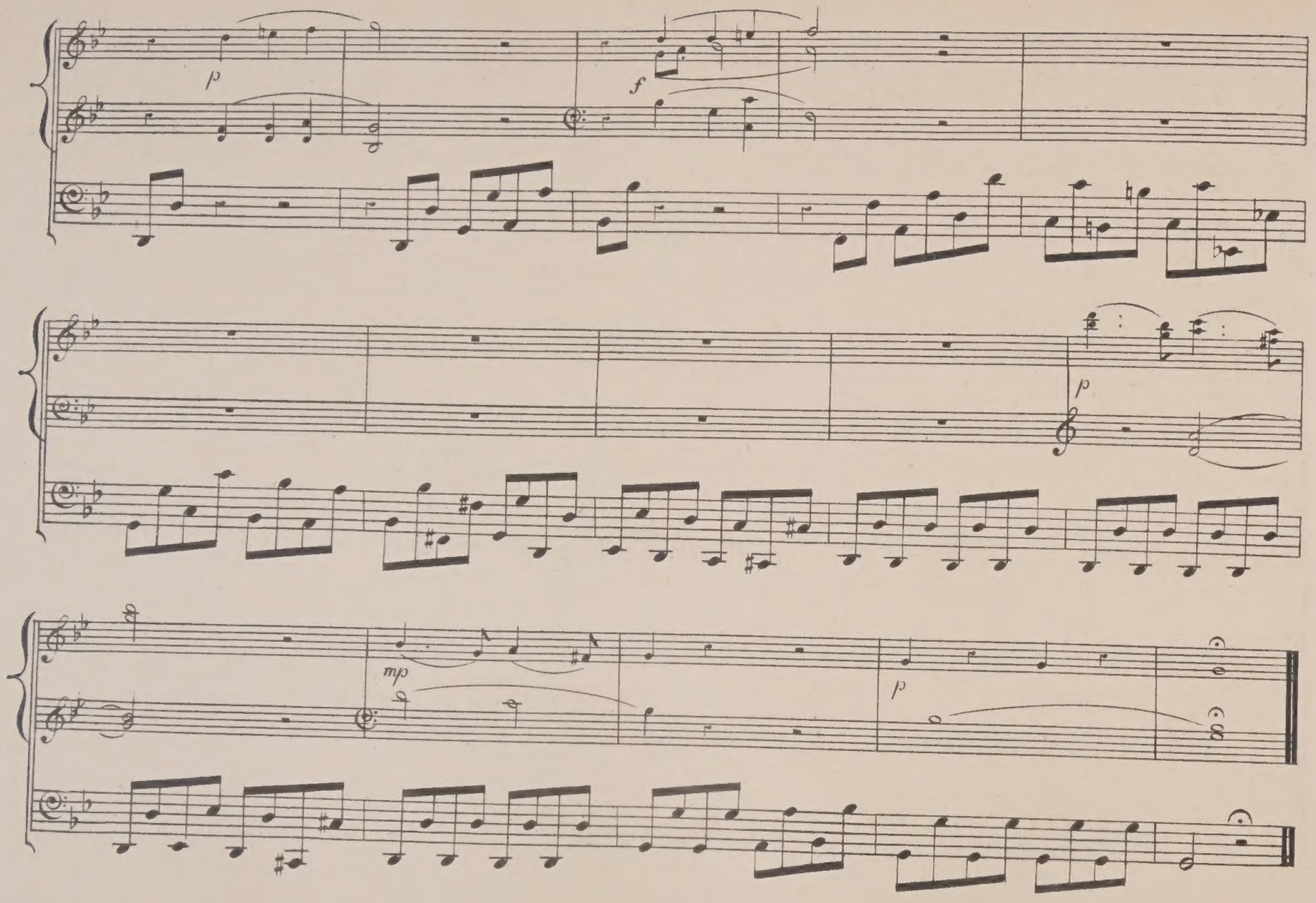

f
p
R
R
L
p

ON THE OCTAVE.

N°8.

ANDANTE.



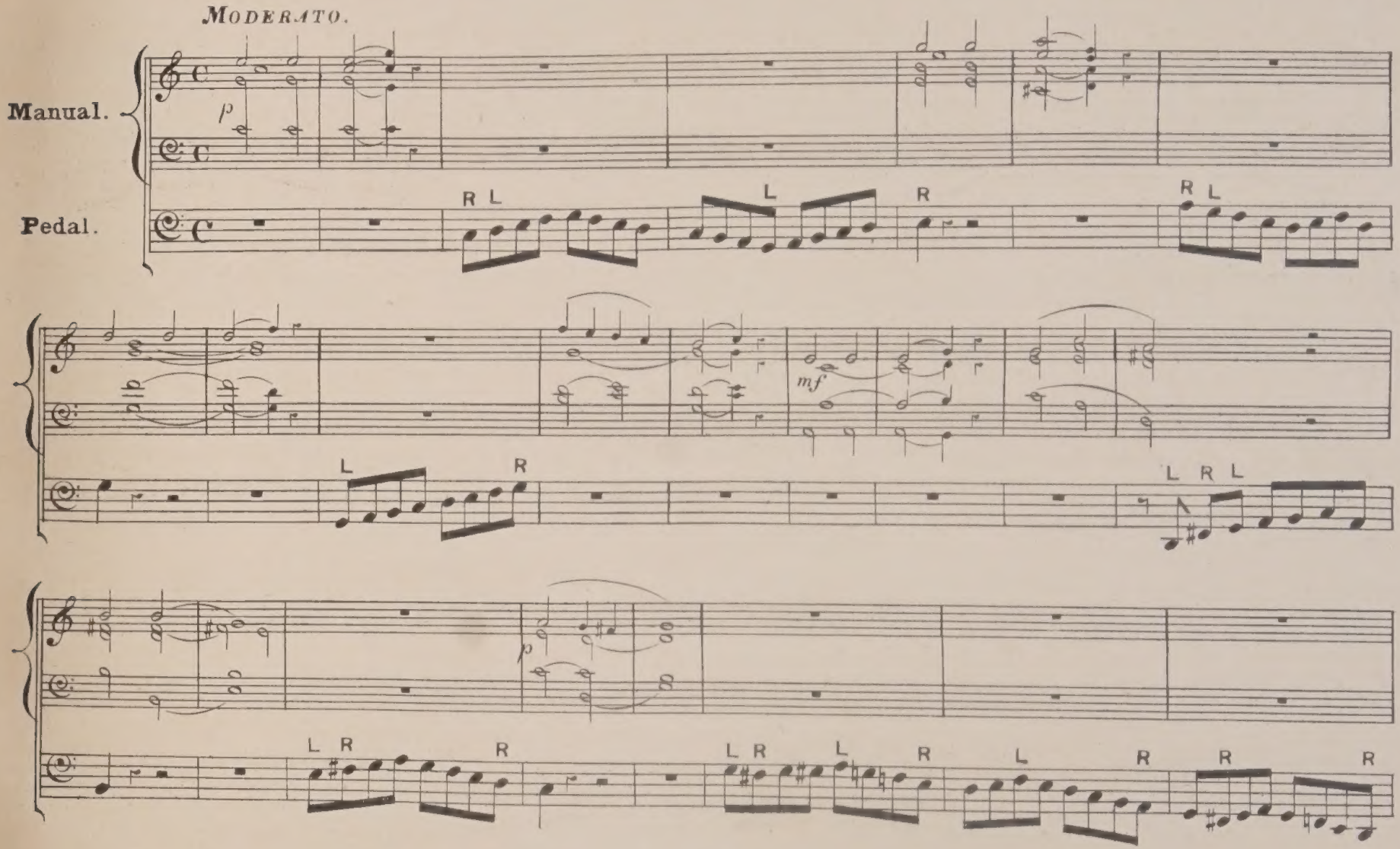

p
f
p
mp
p

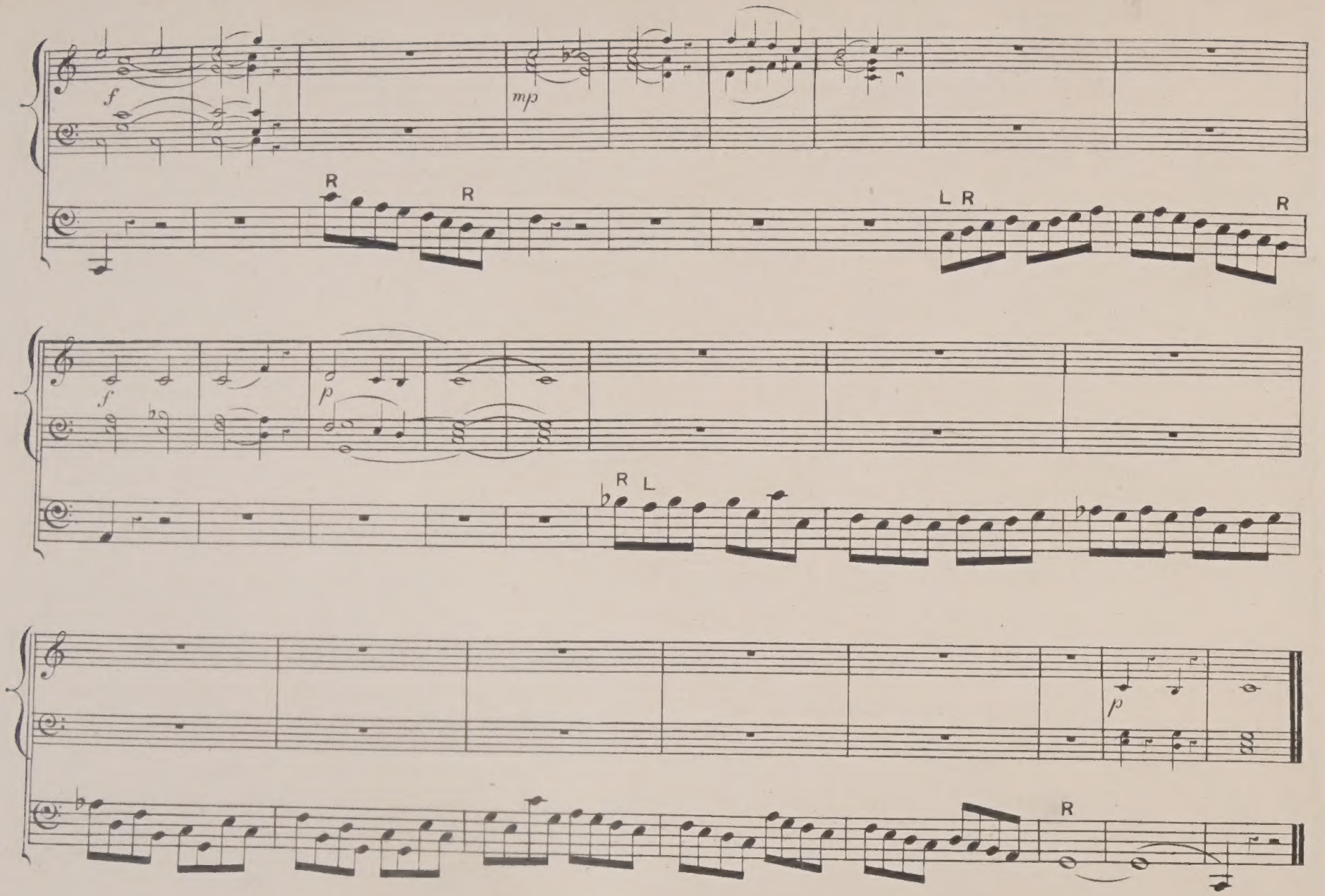
ON CROSSING THE FEET OVER AND UNDER EACH OTHER

N°9.

FOUNDED ON SCALE PASSAGES.

In the ascending passages, the Left foot crosses under the Right;— descending, the Right crosses over the Left.

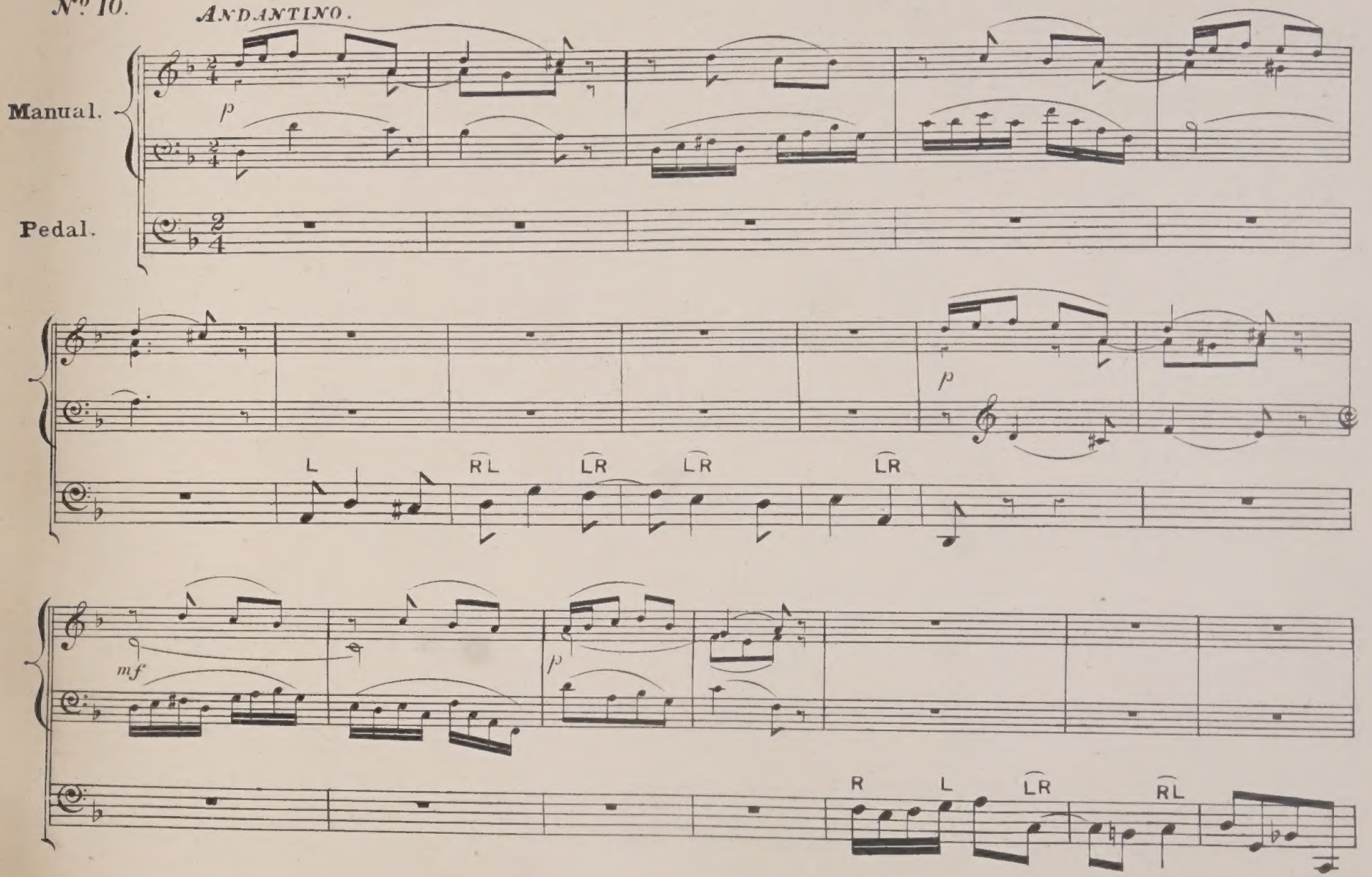


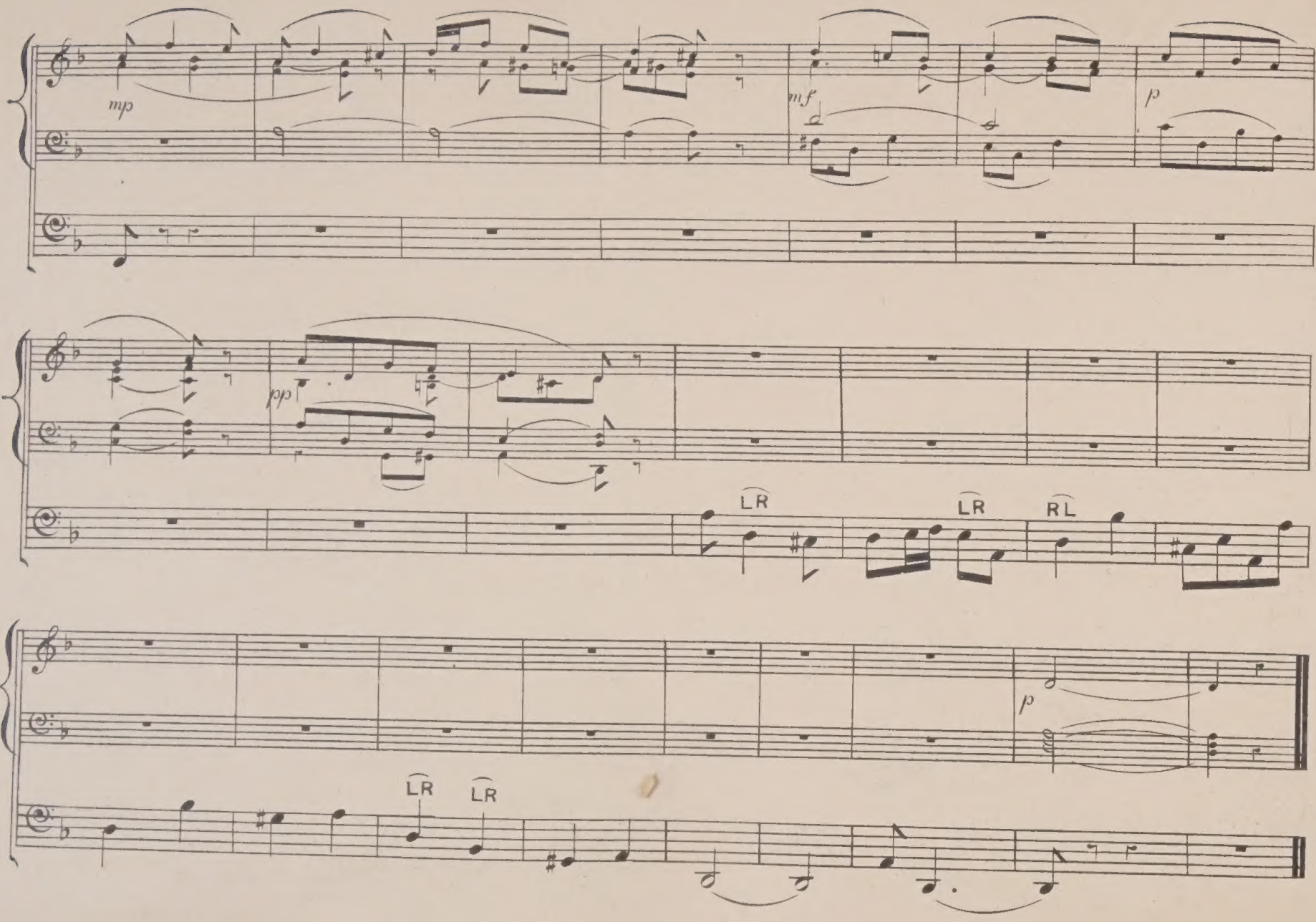

f
mp
R
R
L R
R
f
p
R L
p
R

ON CHANGING THE FEET UPON THE SAME NOTE, WITHOUT REPEATING IT.

Nº 10.

ANDANTINO.

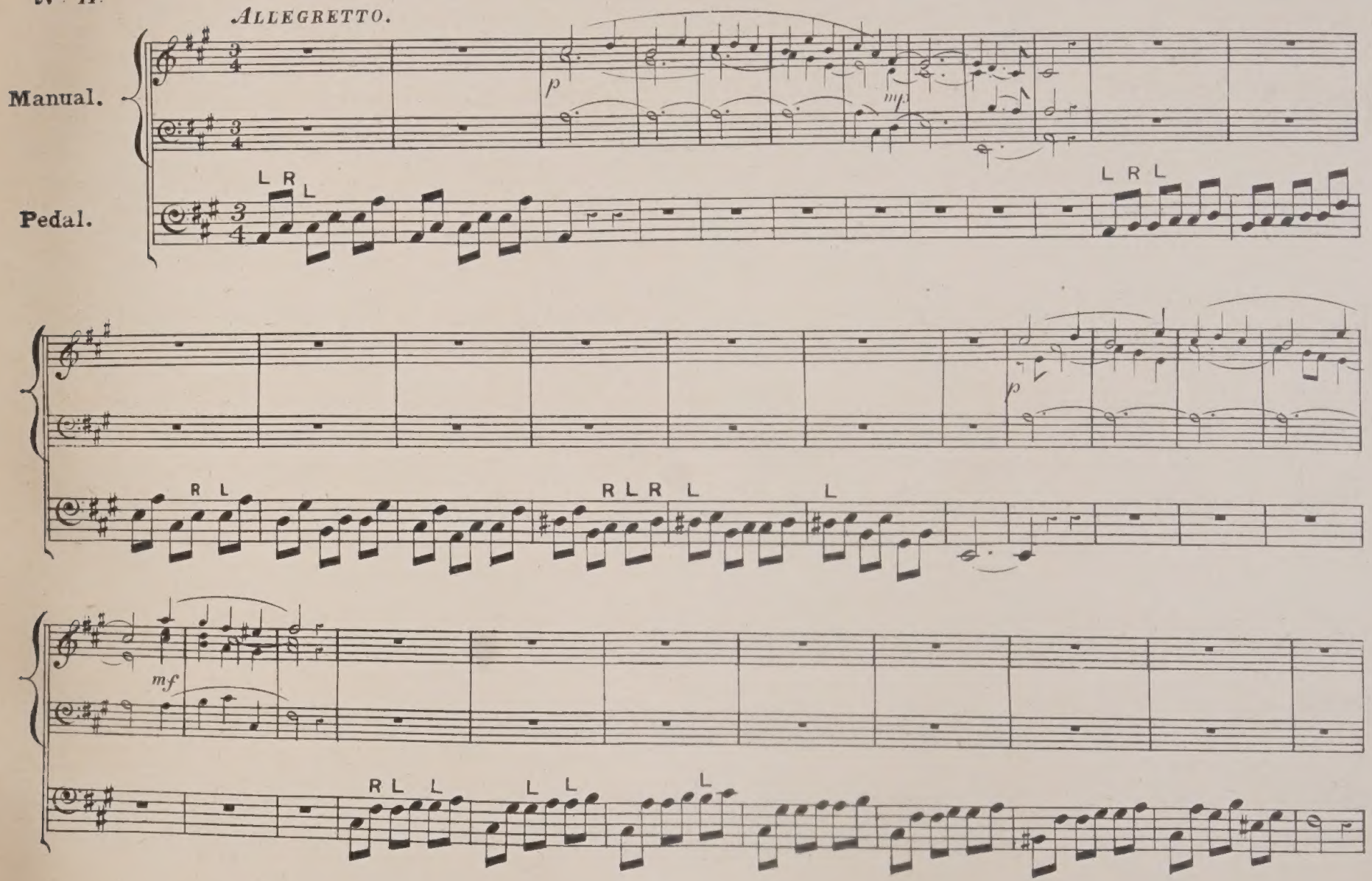


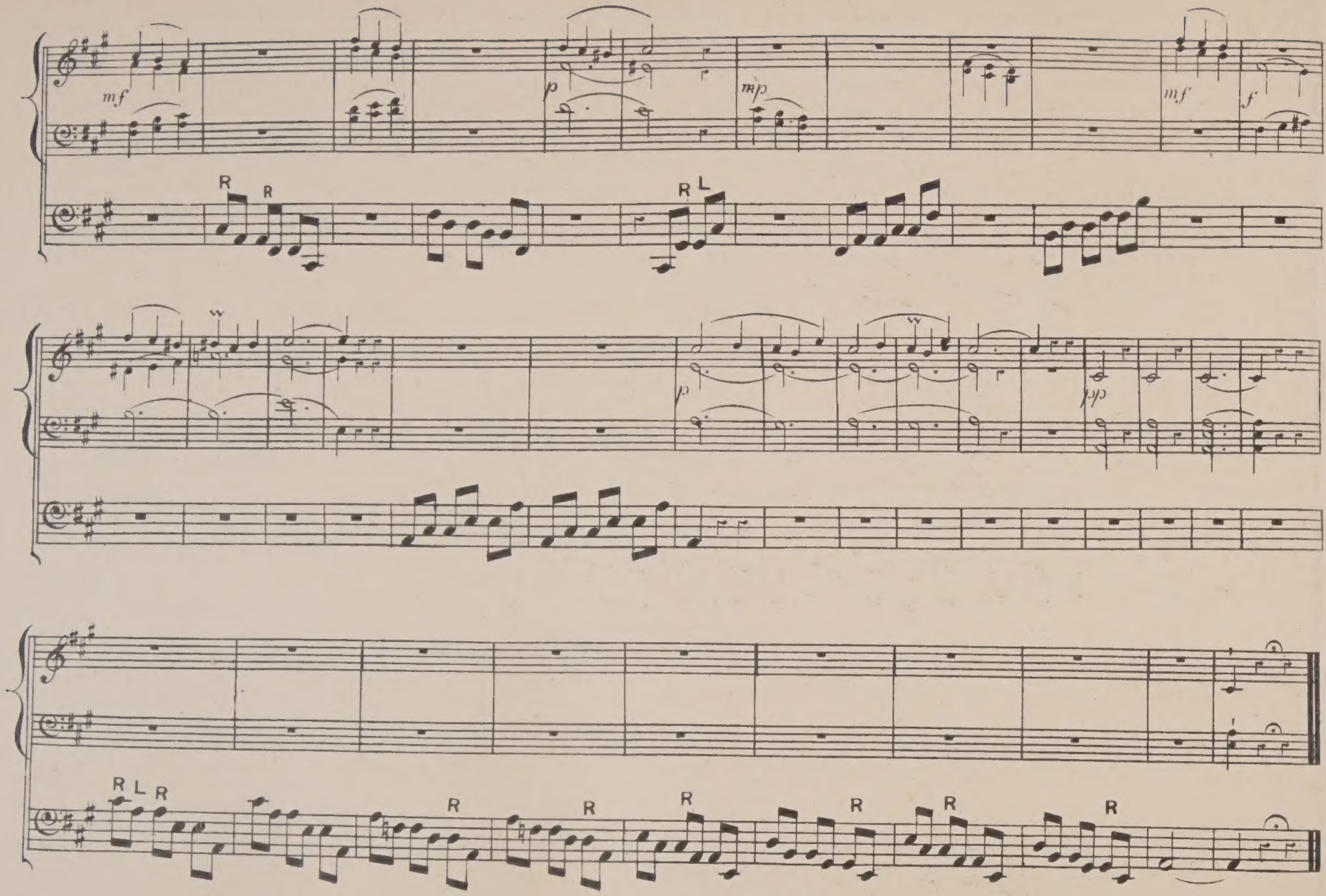

mp
mf
p
pp
LR
LR
RL
p
LR
LR

ON CHANGING THE FEET UPON THE SAME NOTE AND REPEATING IT

N° II.

ALLEGRETTO.



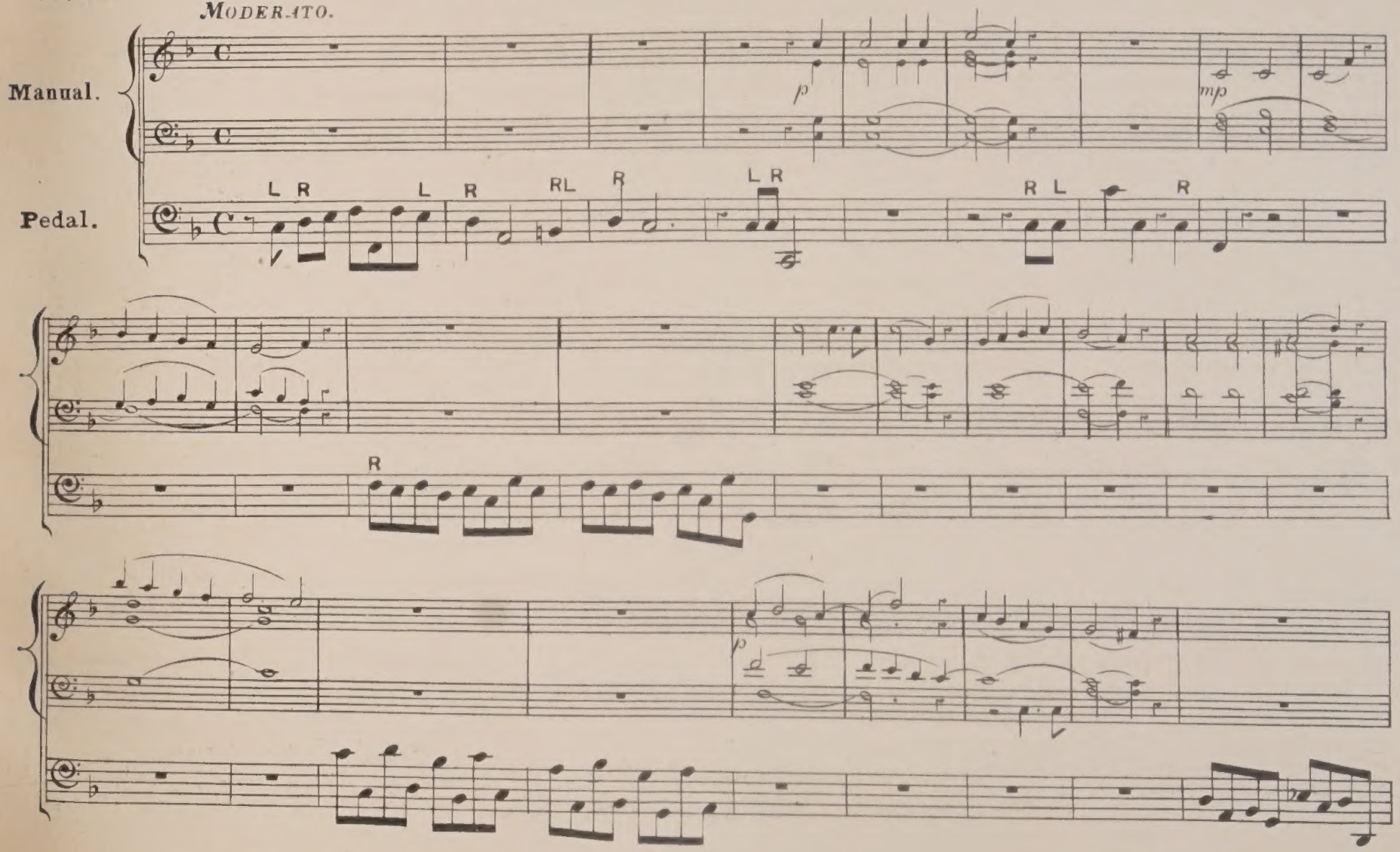

mf
p
mp
mf
f
R
R
R
L
p
pp
R
L
R
R
R
R
R
R
R

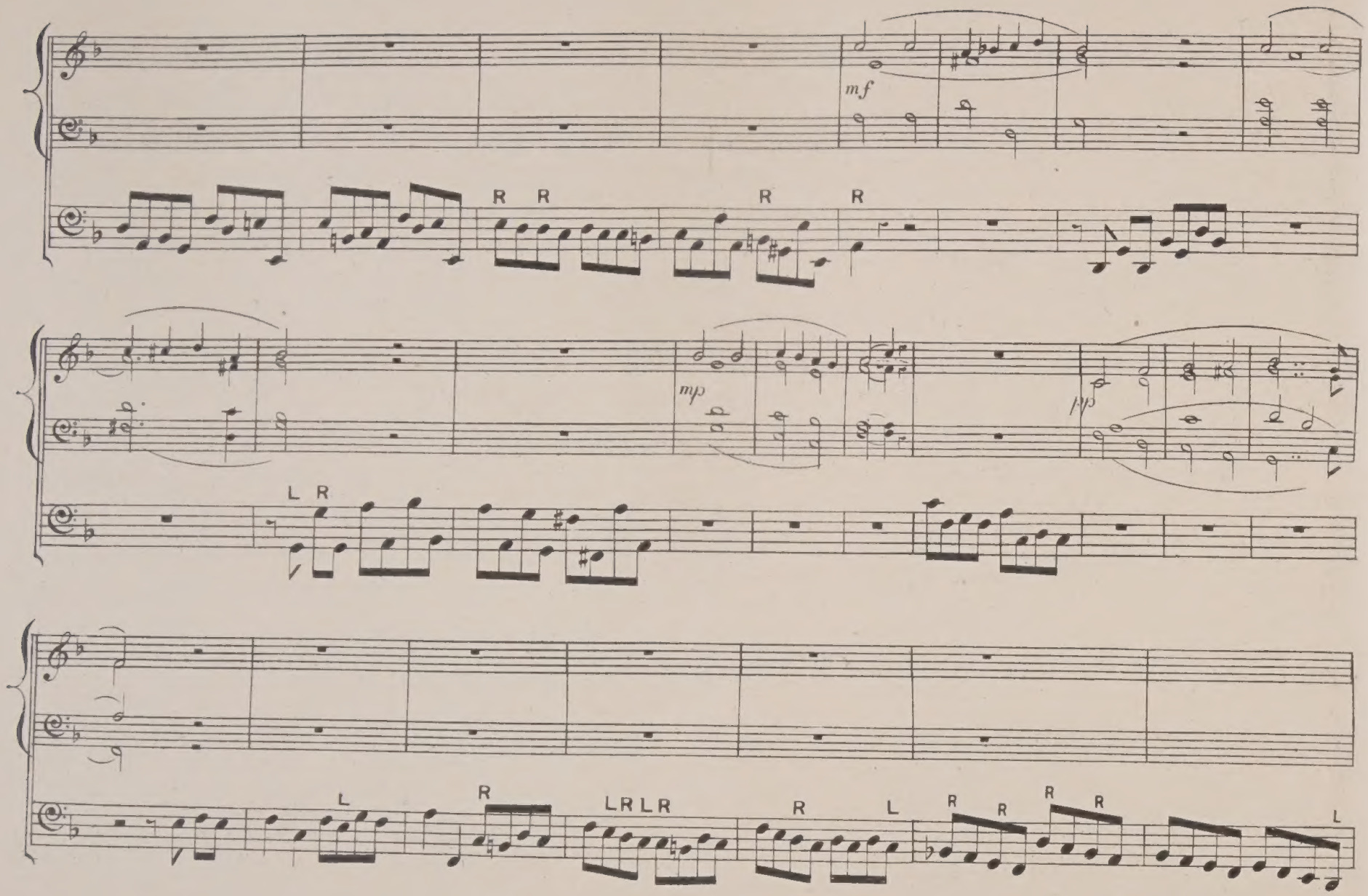
A GENERAL EXERCISE

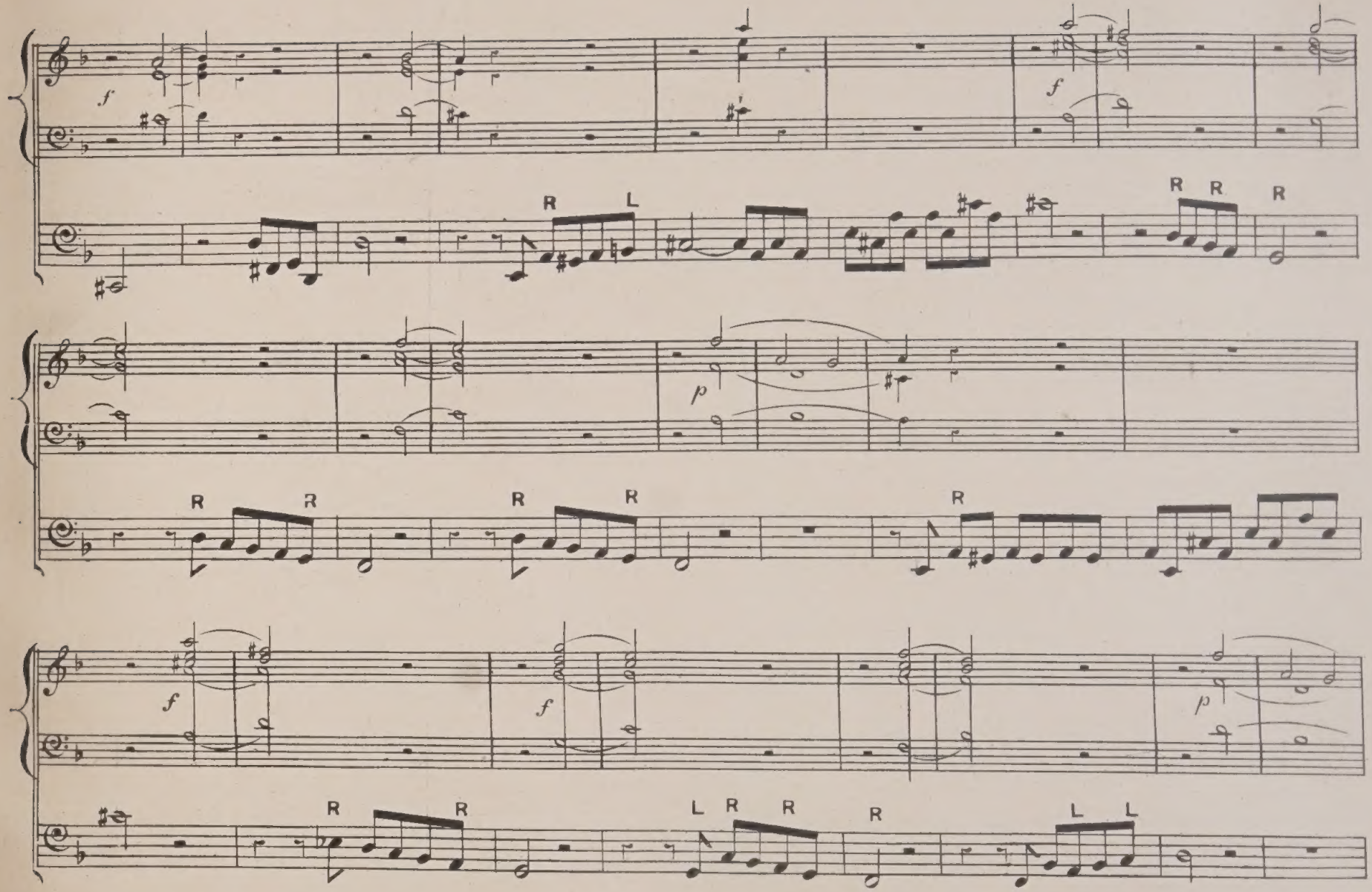
All the notes are played as before, with the *point* of each Foot only.

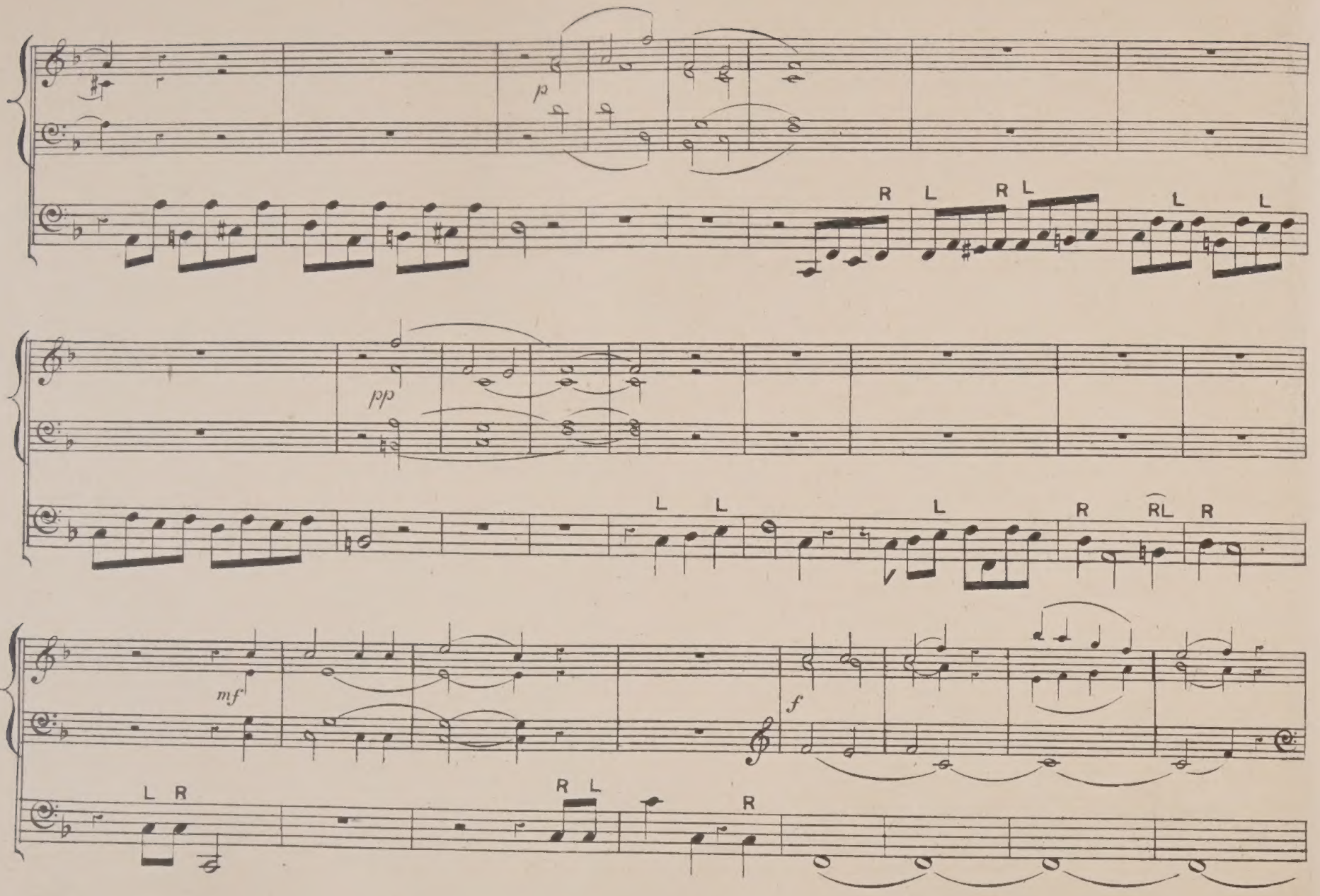
No. 12.

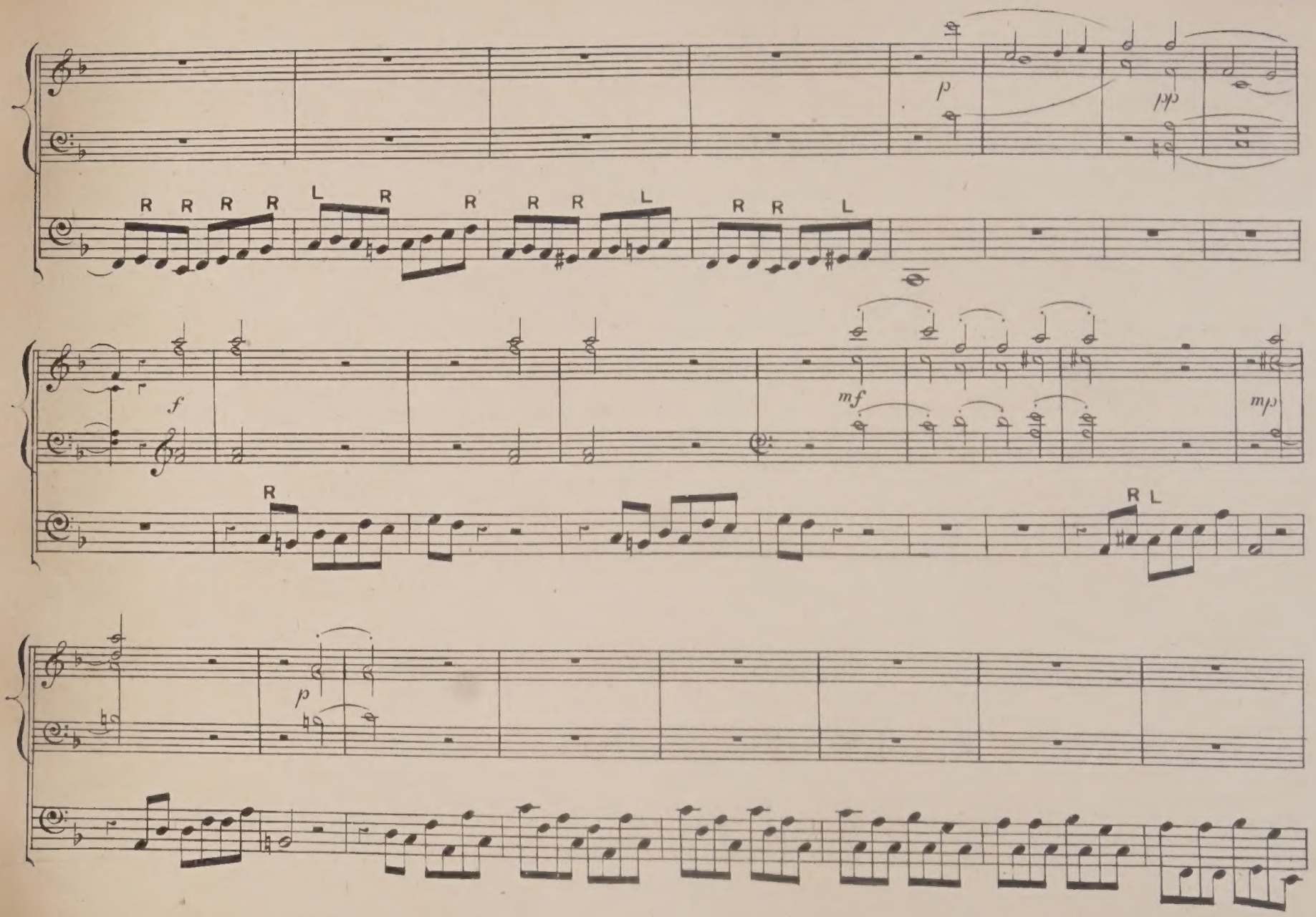
Moderato.

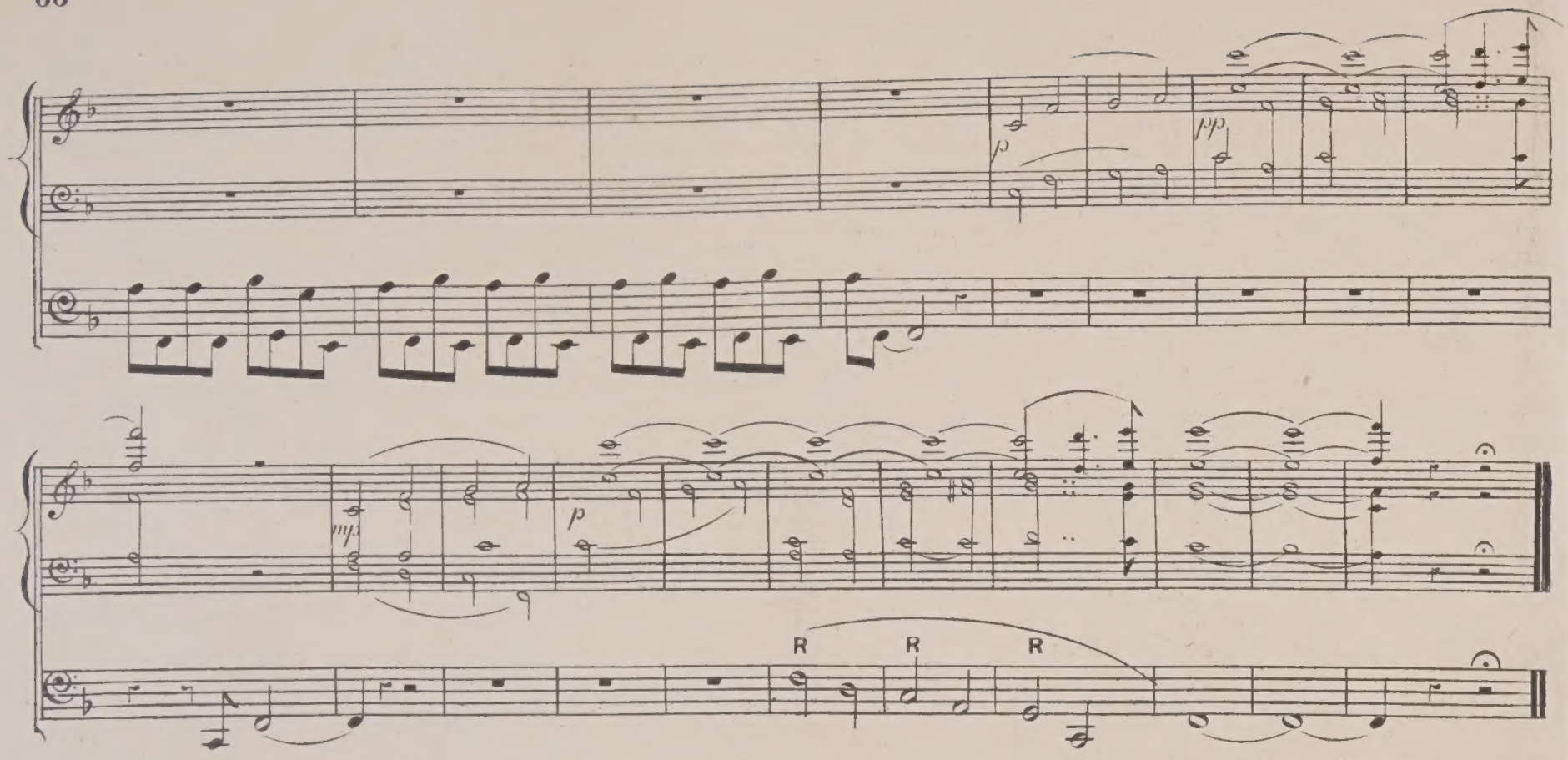



mf
R R
R
R
mp
pp
L R
L
R
LRLR
R
L
R R
R R
L


f
f
R L
R R R
p
R R
R R
R
f
f
p
R R
L R R
R
L L


p
R L R L
L L
pp
L L
L
R RL R
mf
f
L R
R L
R


p
pp
R R R R L R R R R L R R L
f
mf
mp
R
R L
p



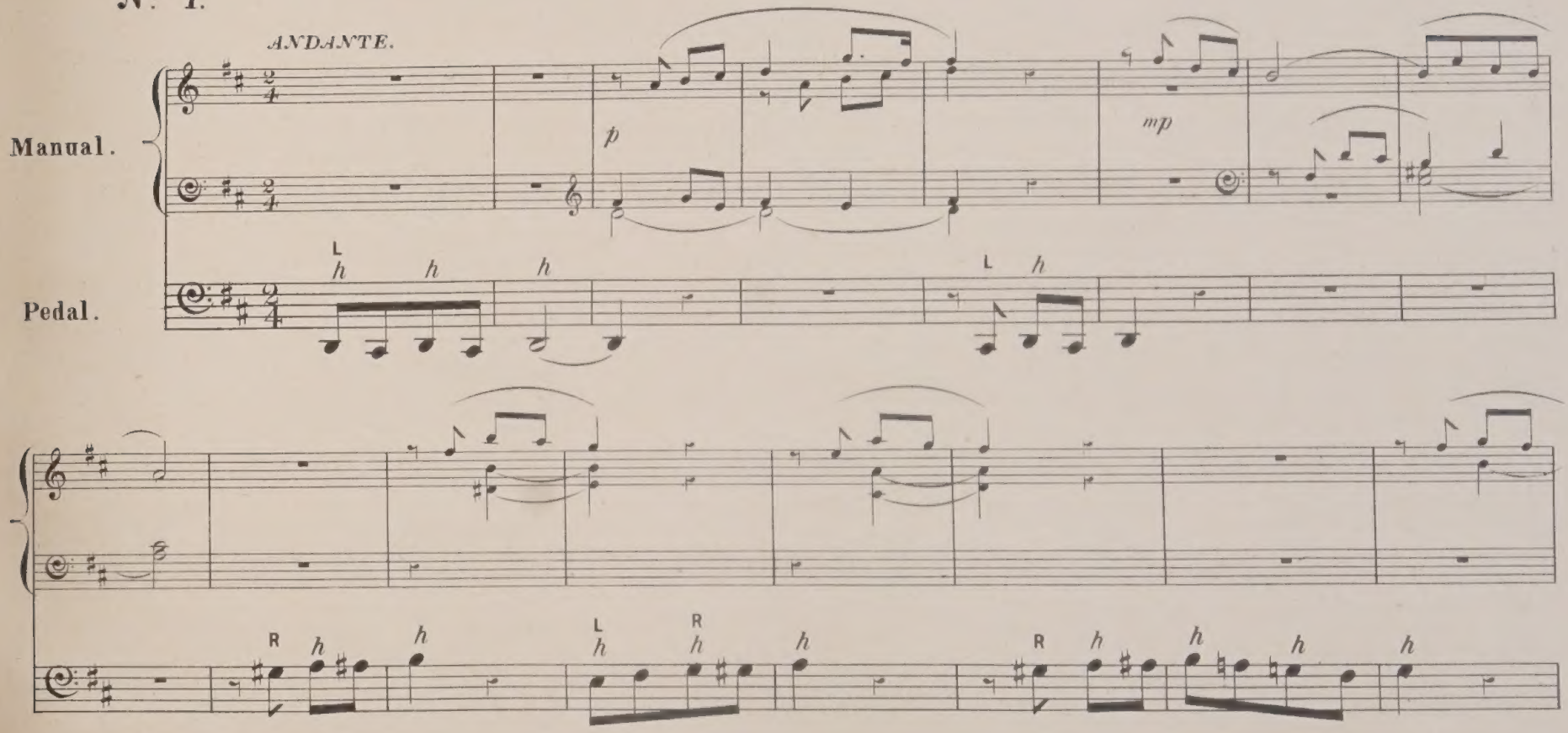
The preceding Twelve Exercises have had for their special object the alternate use of the Feet; the notes, in every case, being played by the *point* of the foot only. Although, in many instances it might have been possible and advantageous to have employed the second method of using the Pedal in these Exercises, it was the design of this portion of the work to illustrate the *first* method before proceeding to the second, in which the point and heel of each foot are alternately used.—

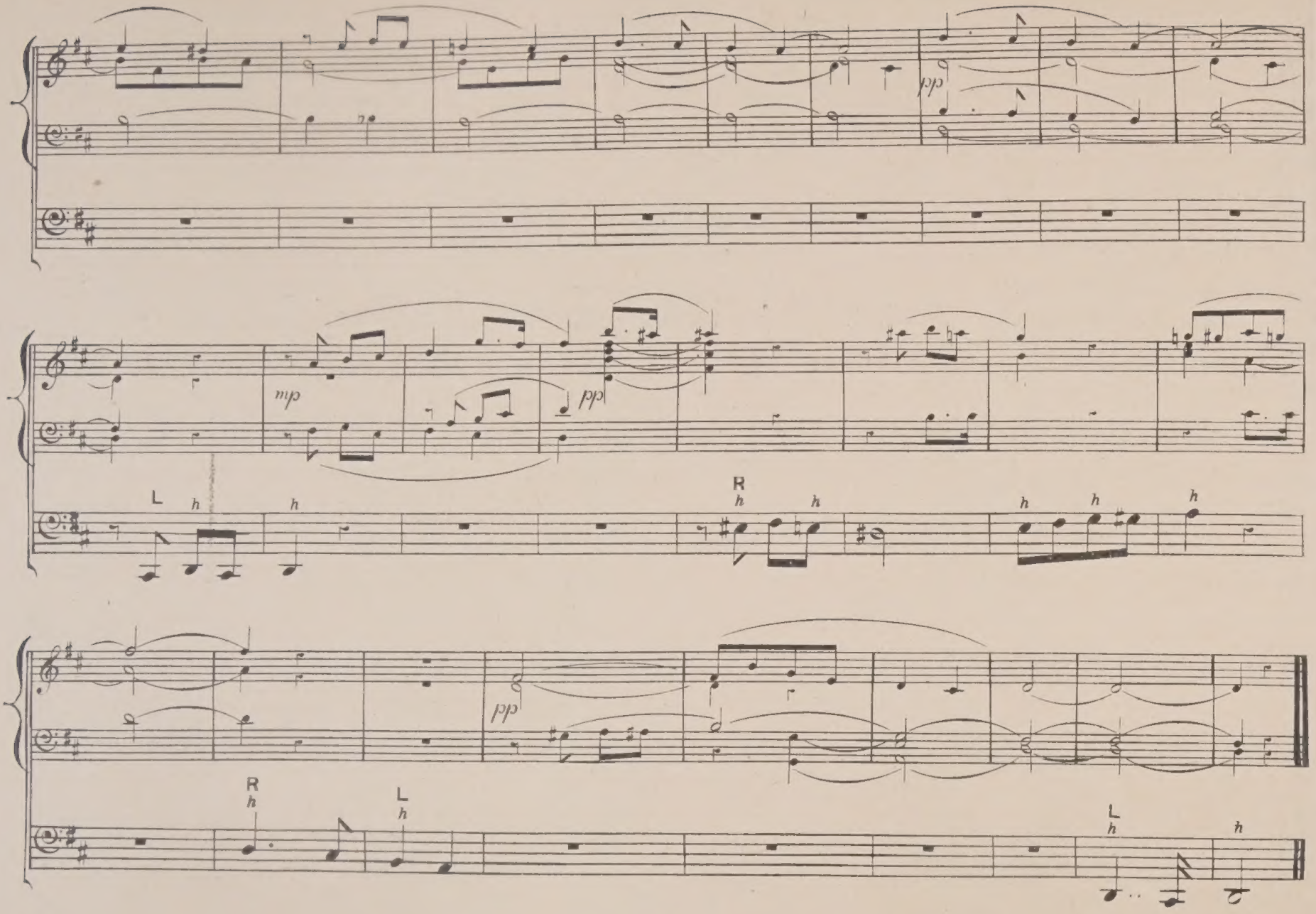
SIX EXERCISES

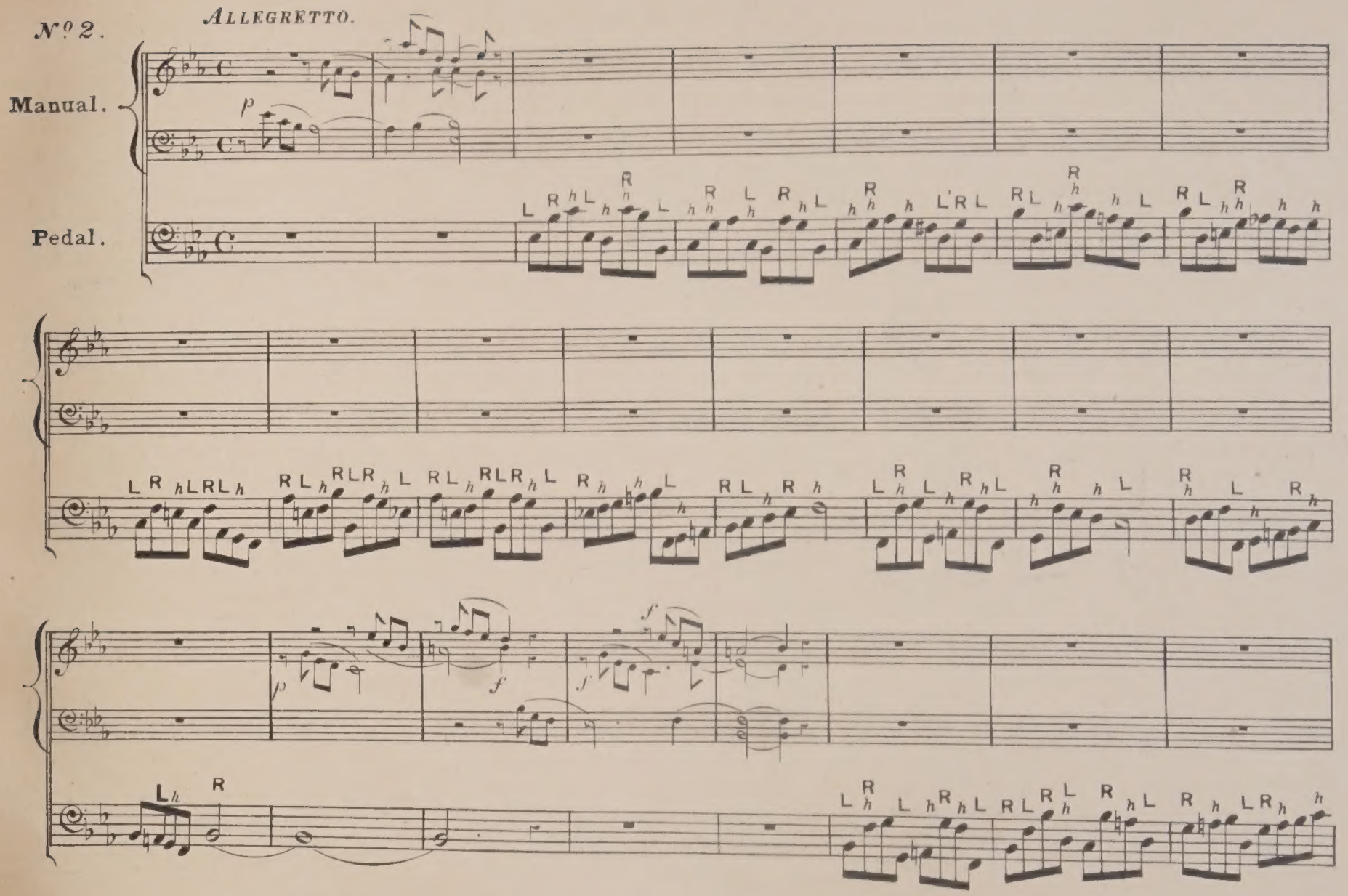
FOR THE ALTERNATE USE OF THE POINT AND HEEL OF EACH FOOT.

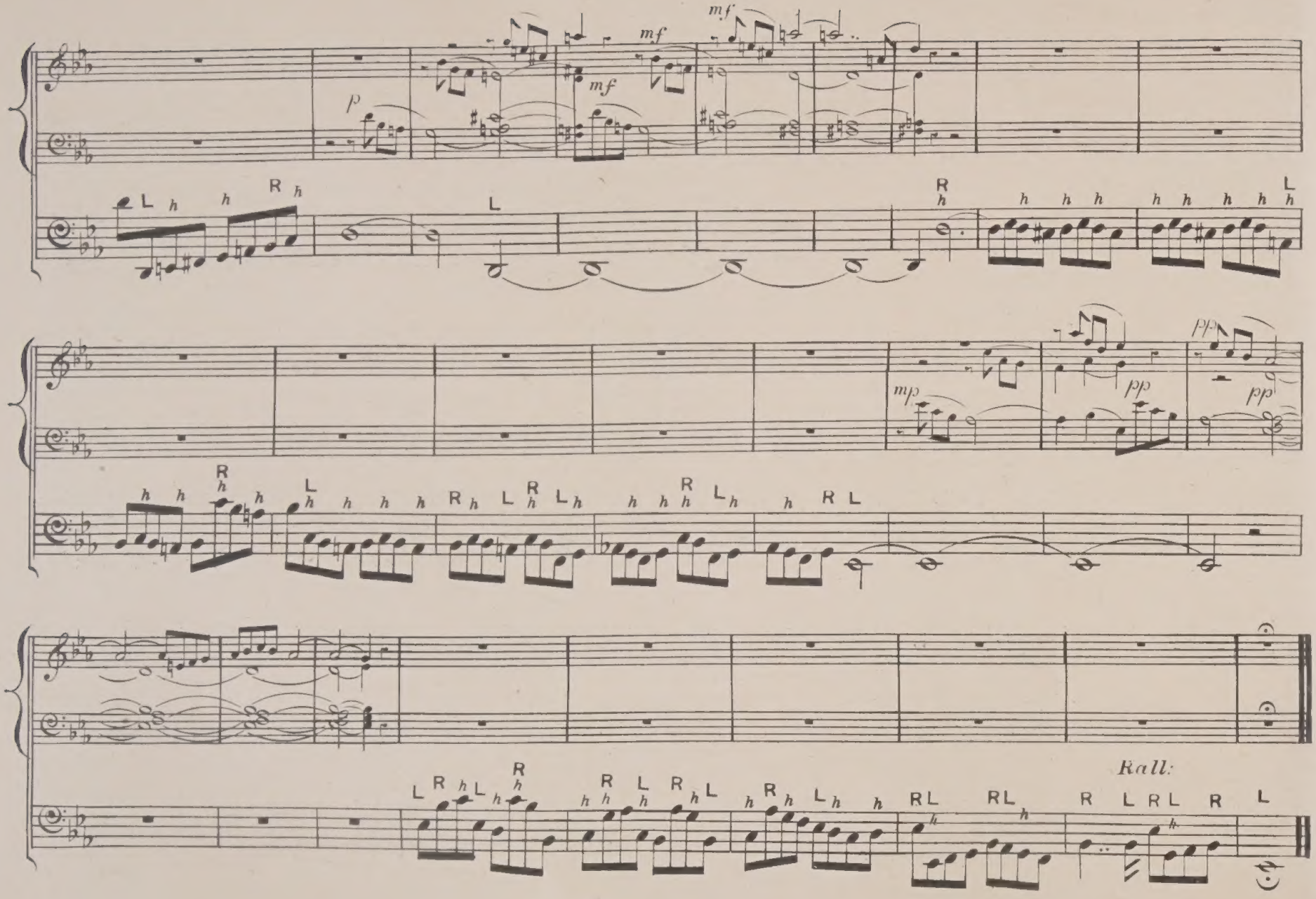
When the heel is to be employed the letter *h* is used to signify it:— all the other notes are to be played with the point of the foot.

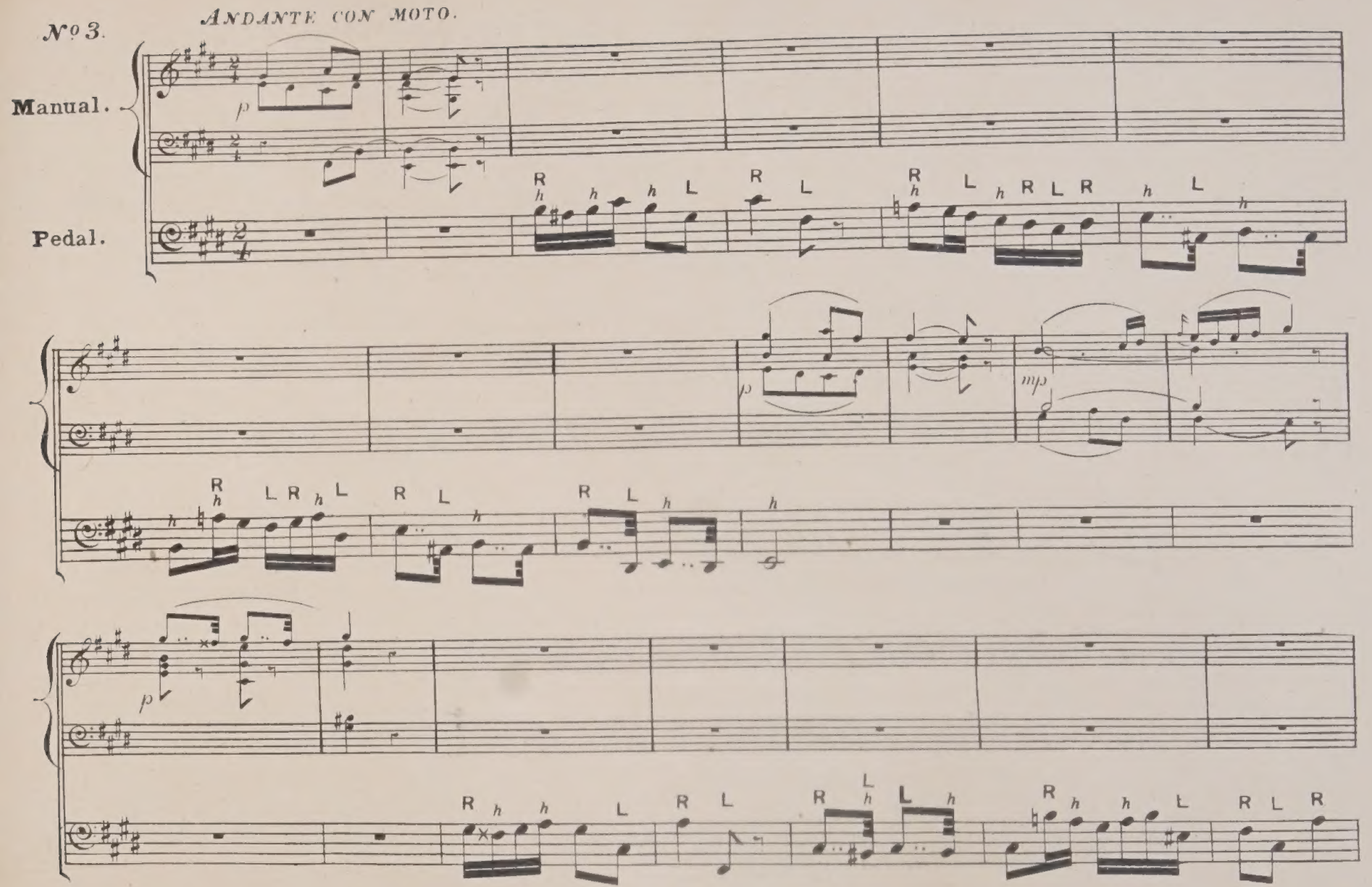
N.o 1.

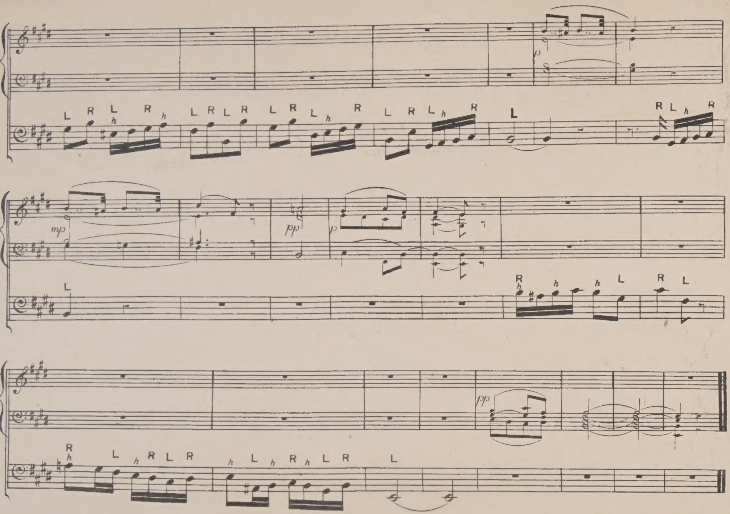



pp
mp
pp
L
h
h
R
h
h
h
h
h
pp
R
h
L
h
L
h
h


Nº 2.
ALLEGRETTO.
Manual.
Pedal.

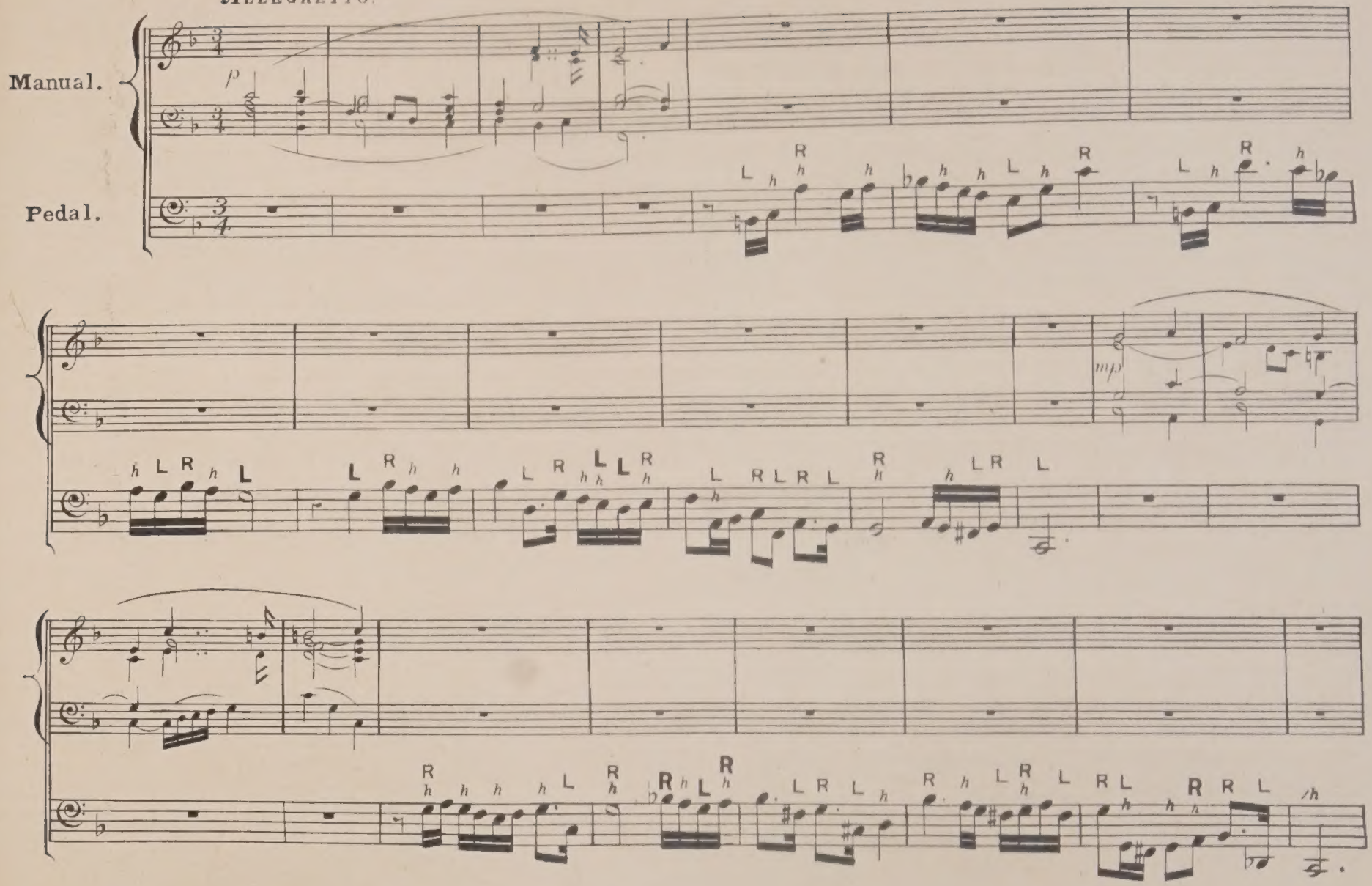

mf
mf
mf
p
mp
pp
pp
pp
Rall:

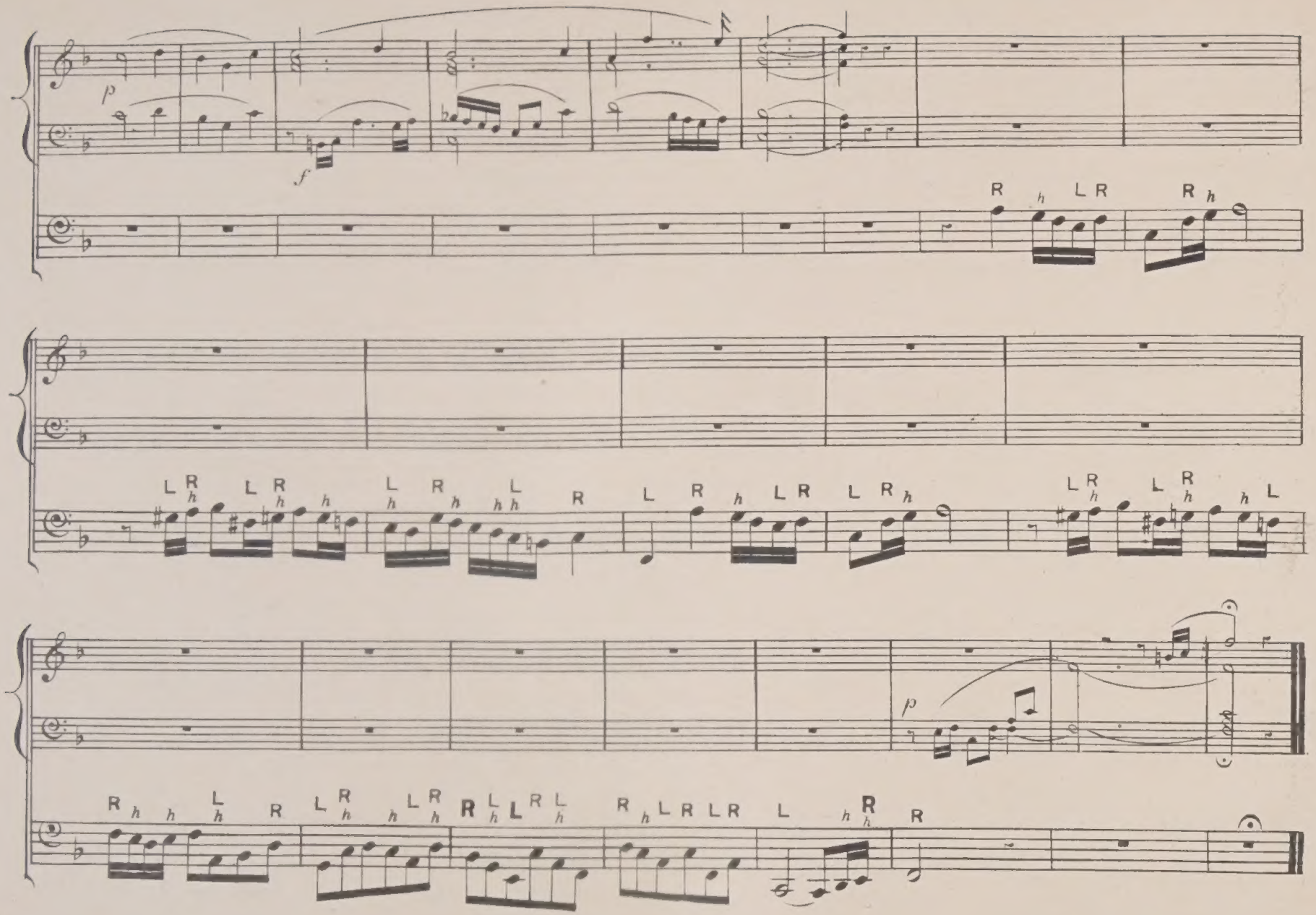

Nº 3.
ANDANTE CON MOTO.
Manual.
Pedal.
p
mp


p
mp
pp
p
pp

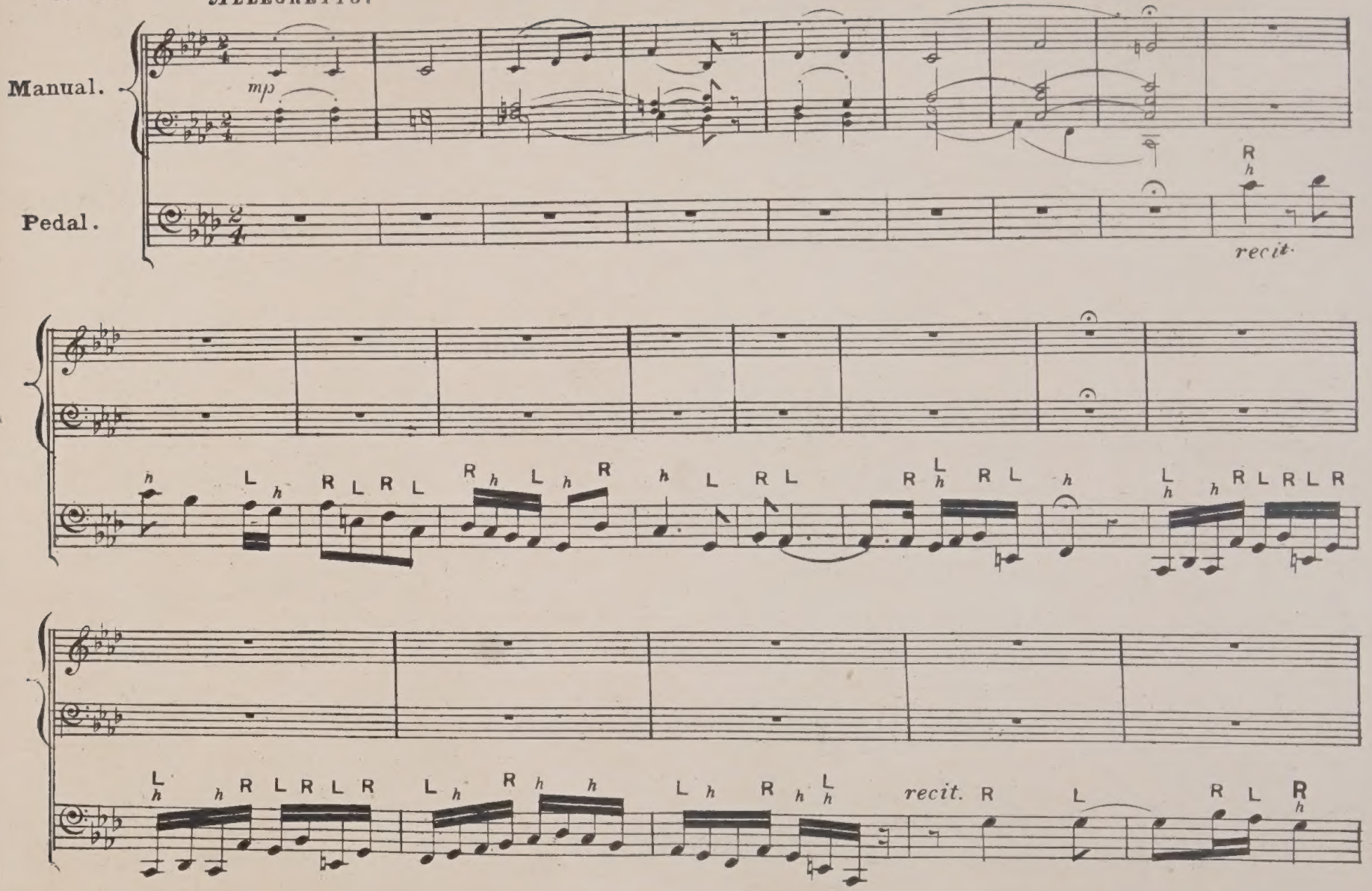
N.º 4.

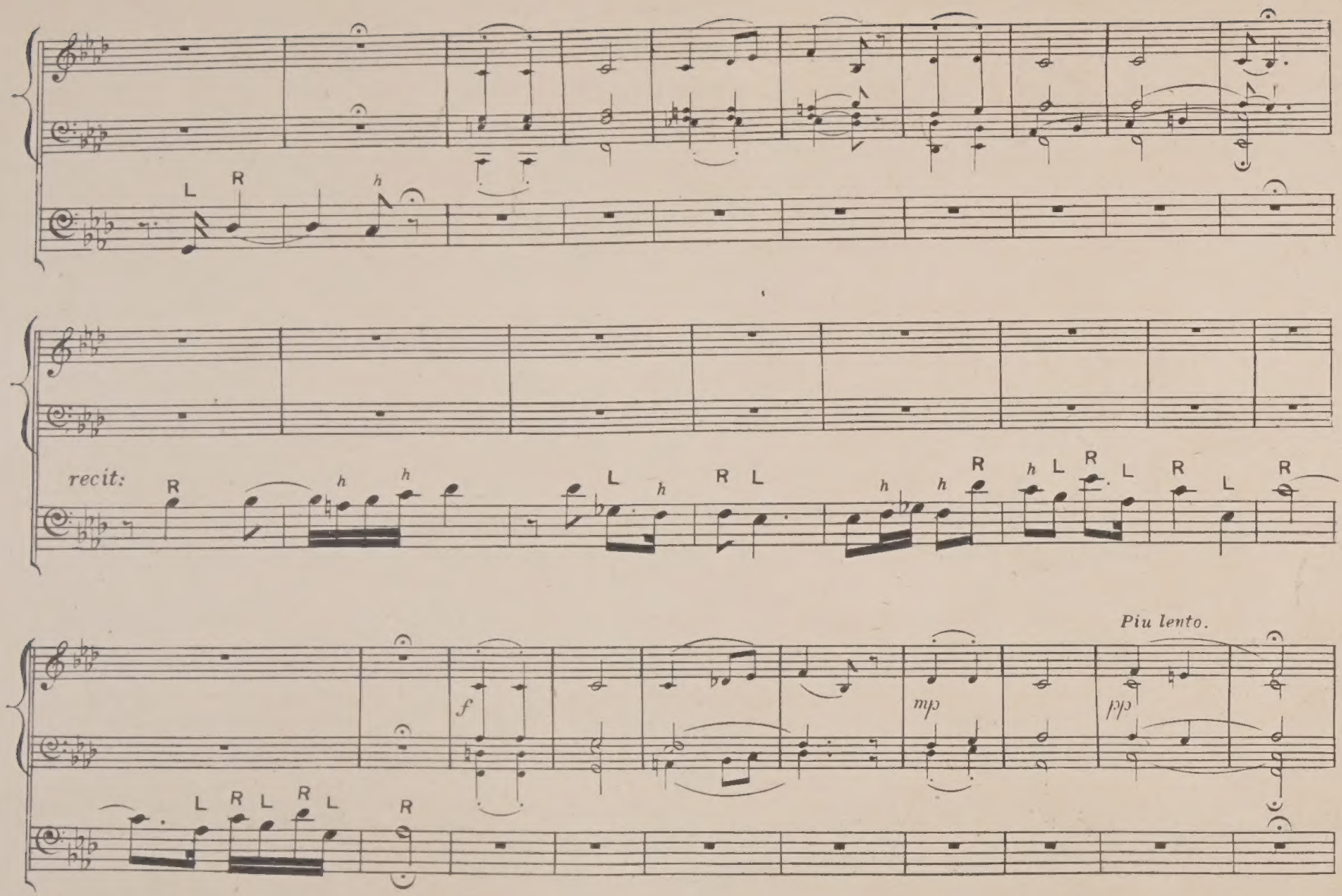
ALLEGRETTO.

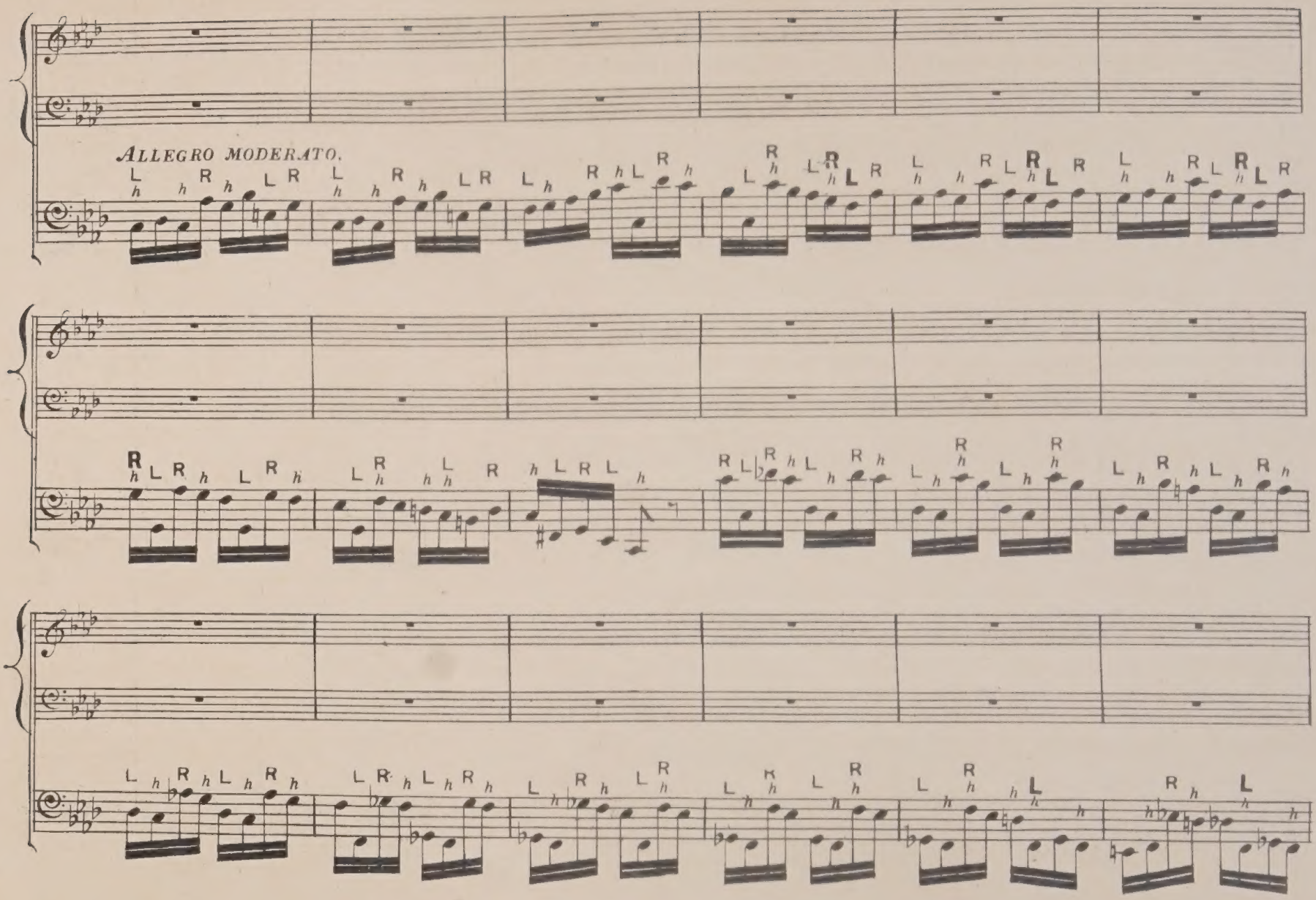


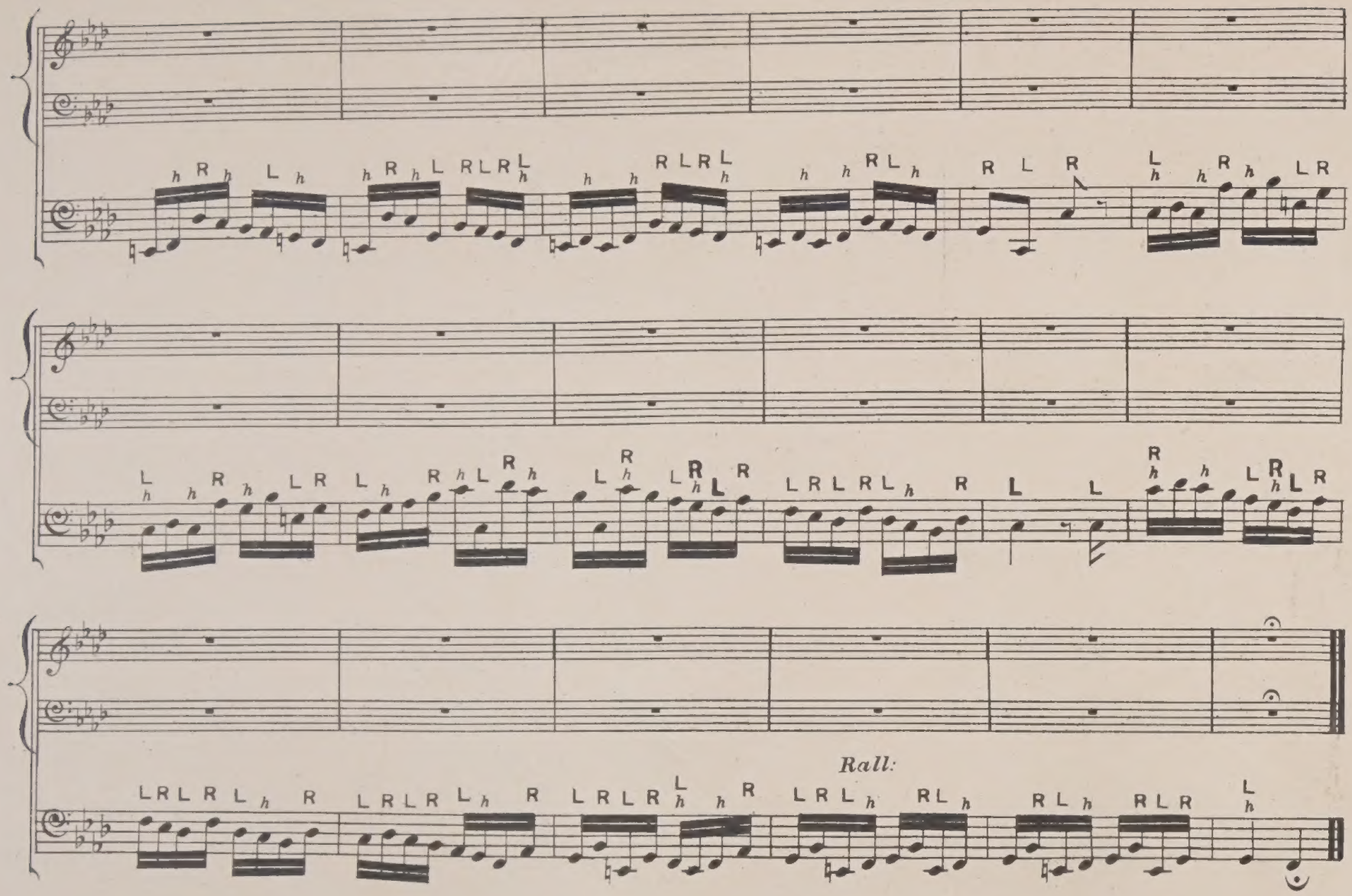

p
f
R h L R R h
L R h L R h L R h L R h L R h L R h L R h L R h L
p
R h h L h R L R h L R h R L h L R L h R h L R L R L h R h R

N.º 5. *ALLEGRETTO.*



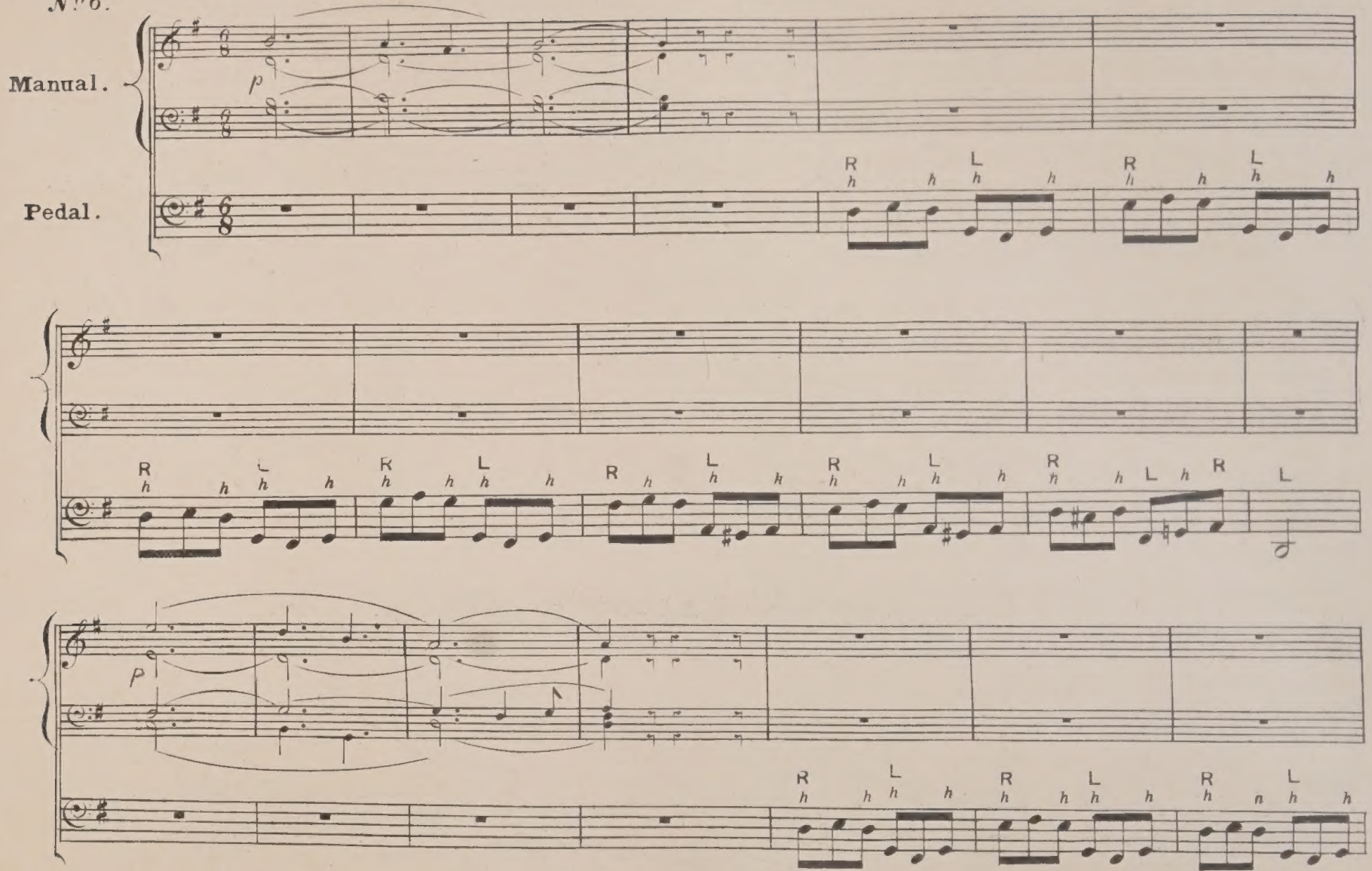

L R h
recit:
R h h L h R L h h R h L R L R L R
Piu lento.
f
mp
pp
L R L R L R

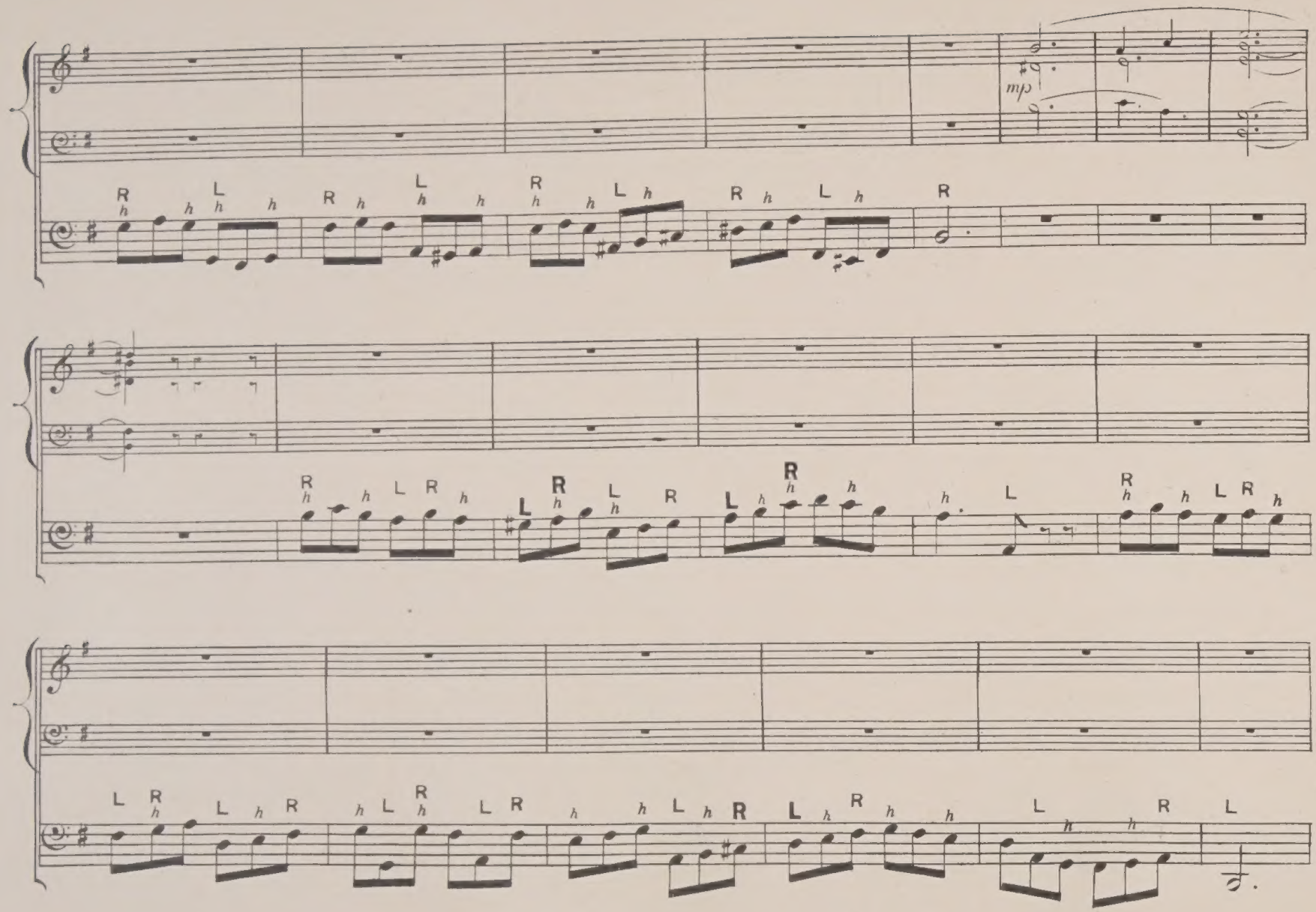

ALLEGRO MODERATO.

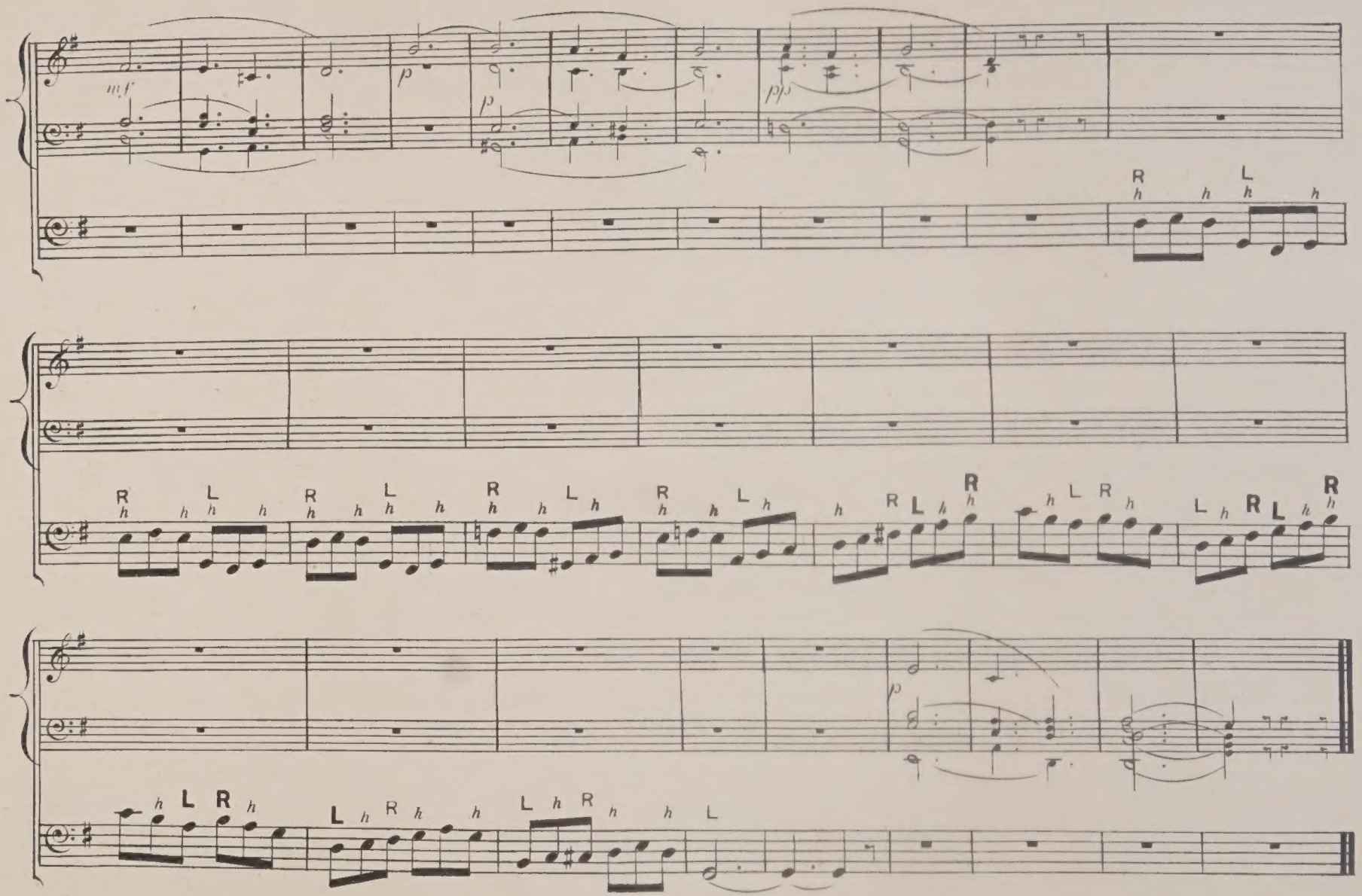

Rall:

Nº 6.

Allegro Moderato.



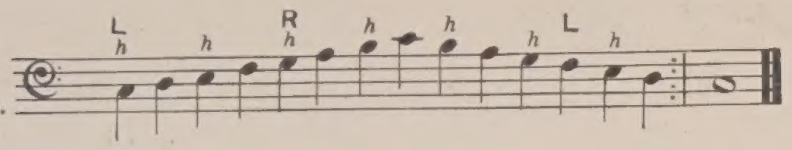

mp


mf
p
p
pp
R
L
p

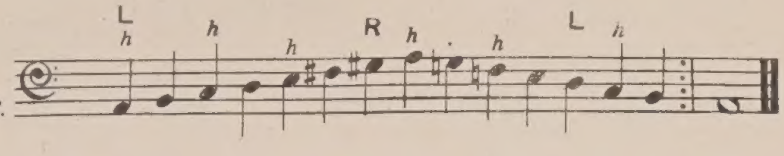
THE MAJOR AND MINOR SCALES.

The practice of the Major and Minor Scales is highly important.— As the manner of playing them involves the "mixed method of employing the Pedal, it has been considered best to place them in the present advanced part of the work, in order that the Student may first become thoroughly acquainted with the peculiarities of both systems before combining them, as in the present and following Exercises.

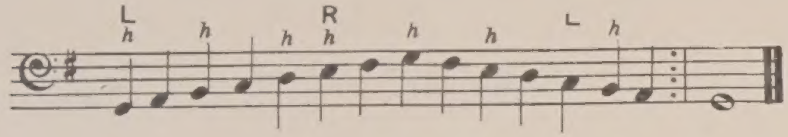
C Major.



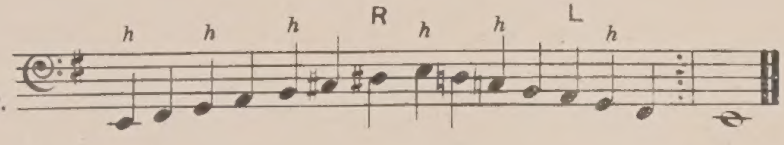
A Minor.



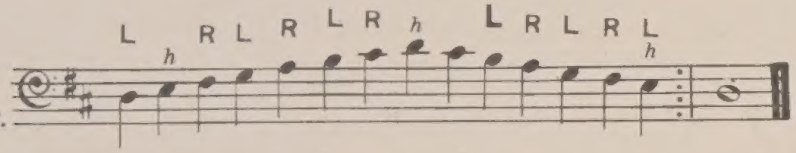
G Major.



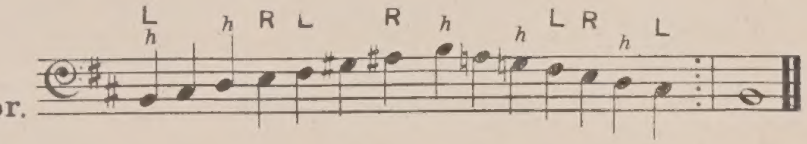
E Minor.



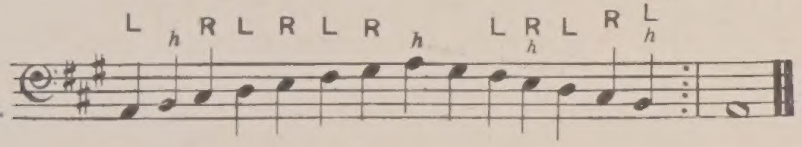
D Major.



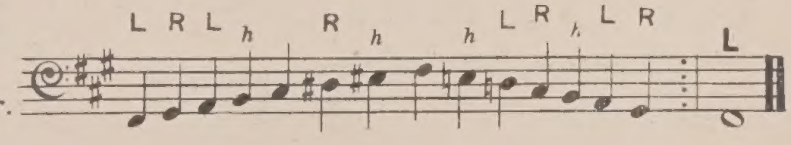
*B Minor.



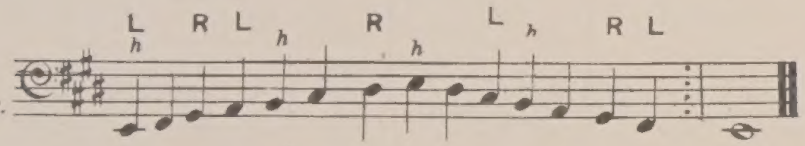
A Major.



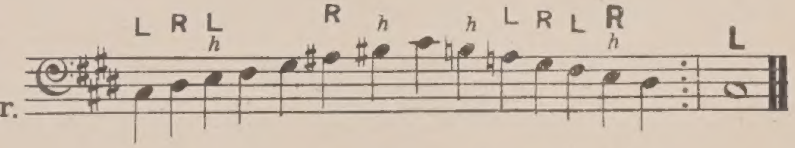
F♯ Minor.



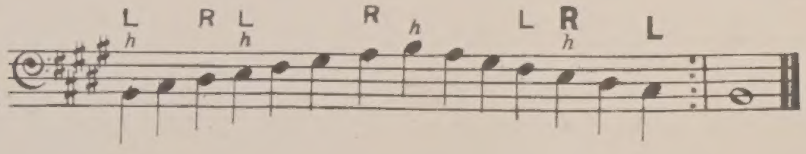
E Major.



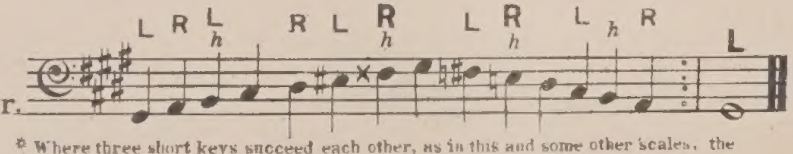
*C♯ Minor.



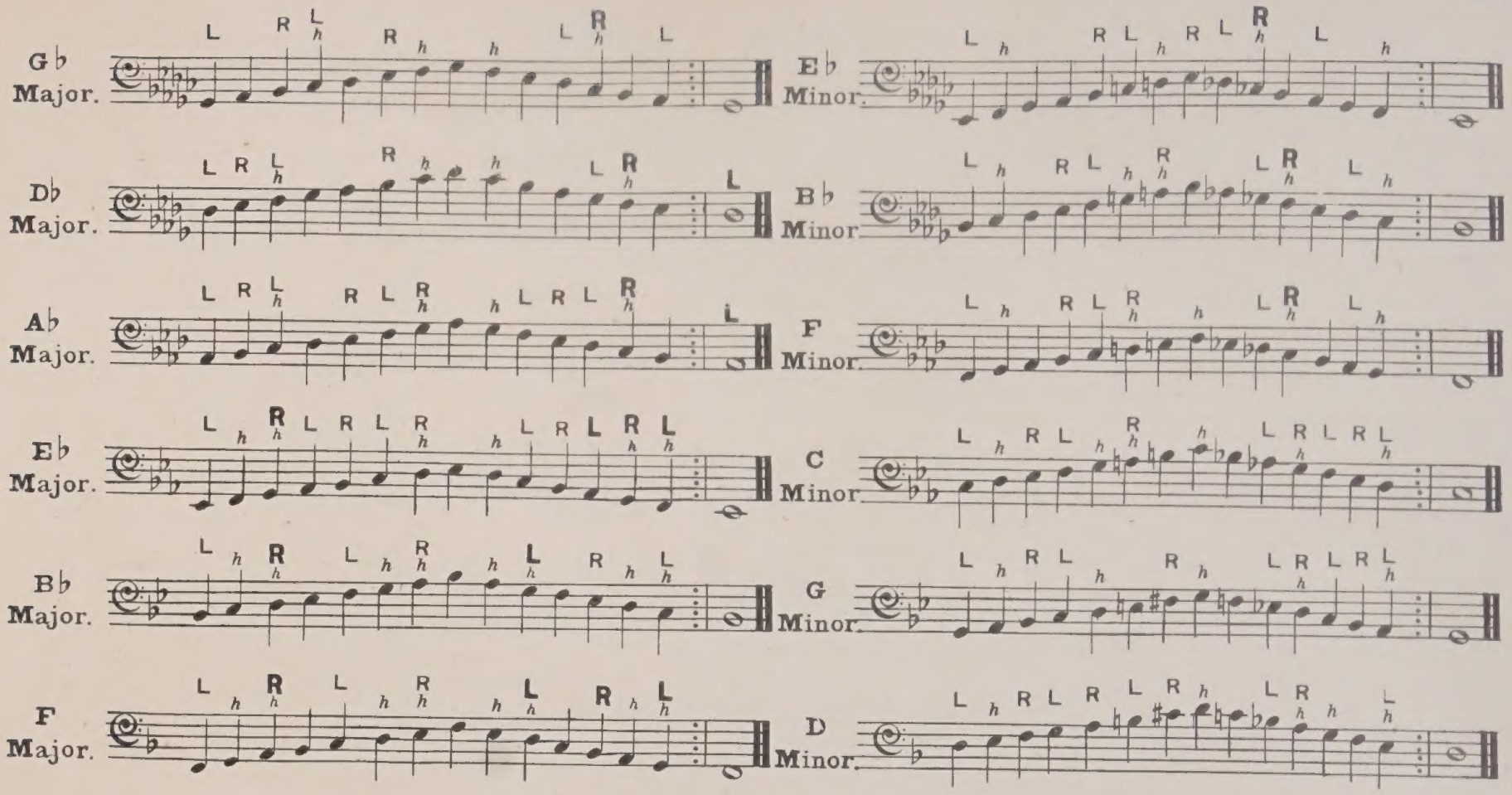
*B Major.



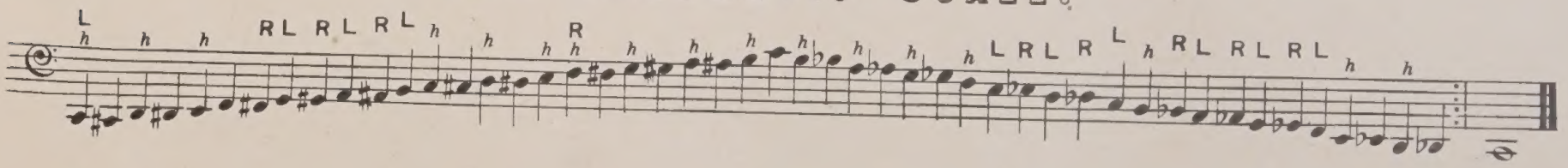
G♯ Minor.



* Where three short keys succeed each other, as in this and some other scales, the *point* of the foot must be passed quickly over two notes in succession.



THE CHROMATIC SCALE.



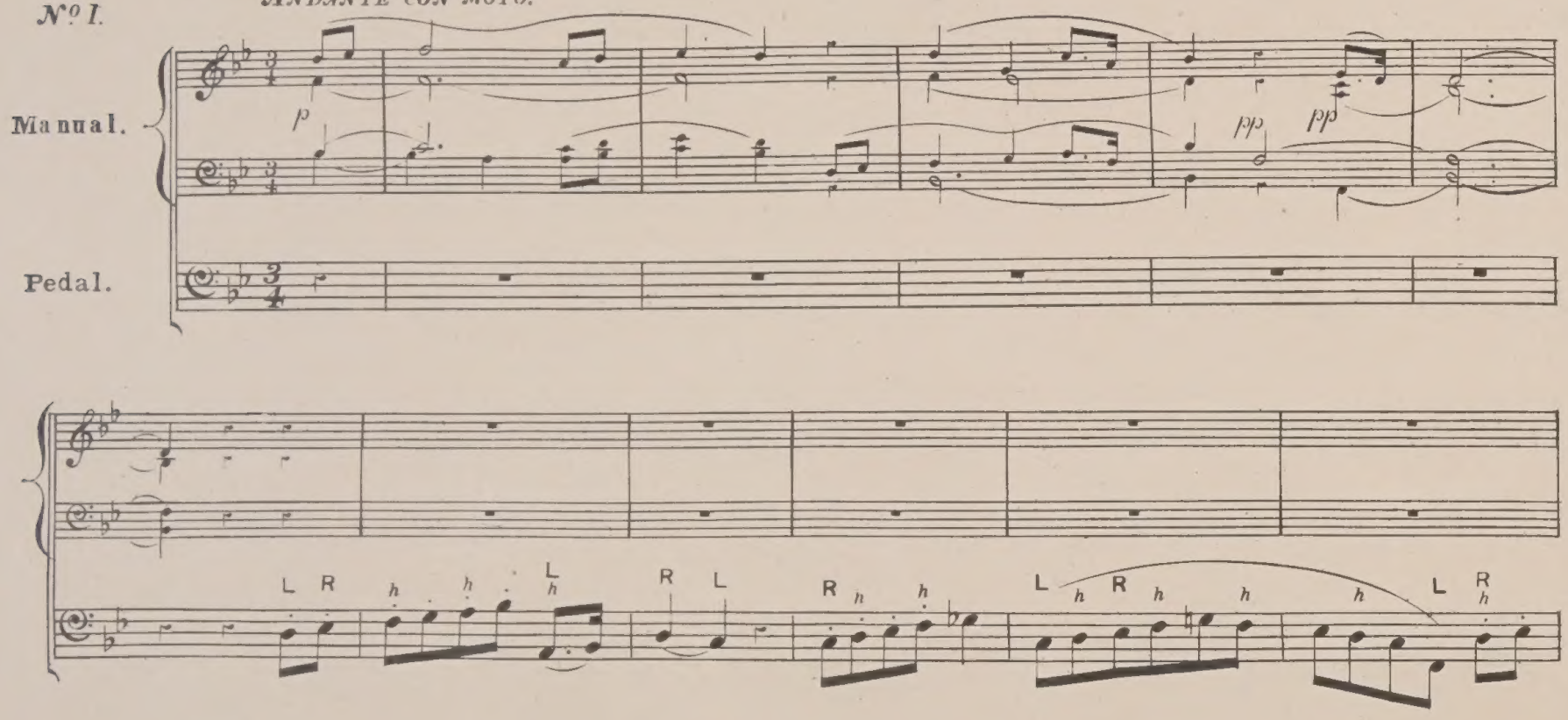
SIX EXERCISES.

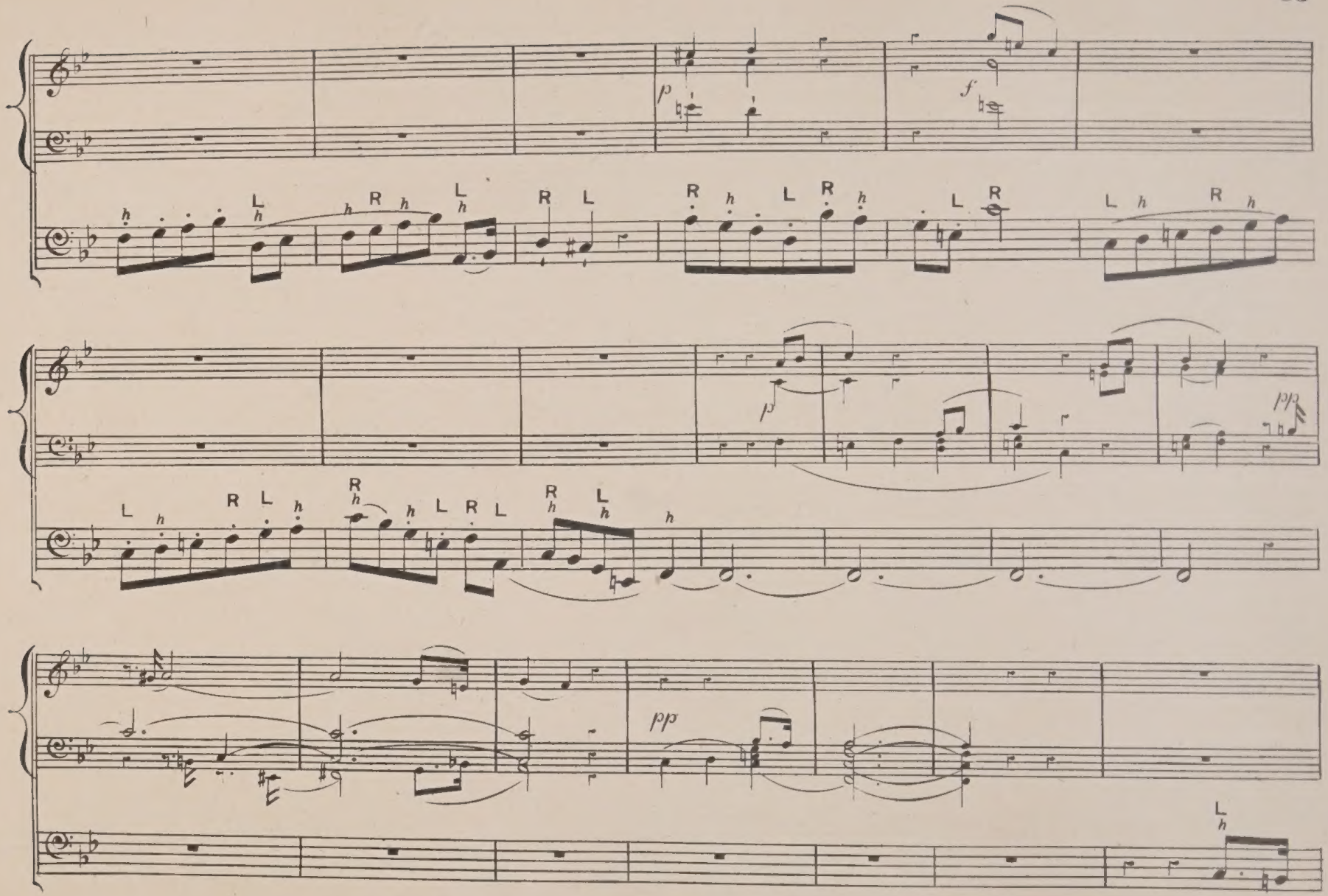
These concluding Studies are for the practice of passages of special difficulty, and serve also to illustrate the "mixed" system of using the Pedal, which, (as has formerly been observed) is the most perfect. — The manuals also are more free-ly employed in order to give independence of finger when playing a separate Pedal part.

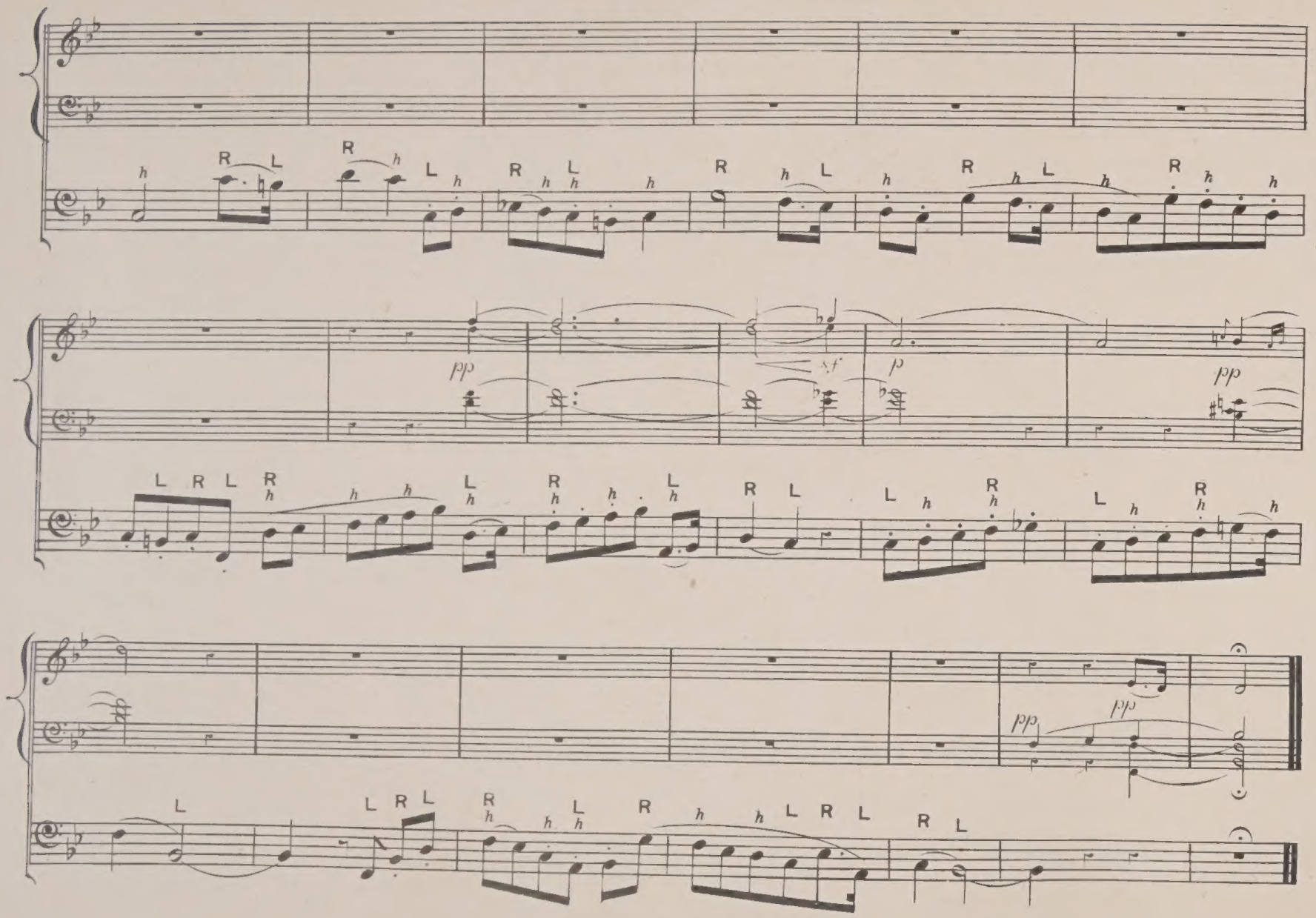
ON THE LEGATO AND STACCATO.

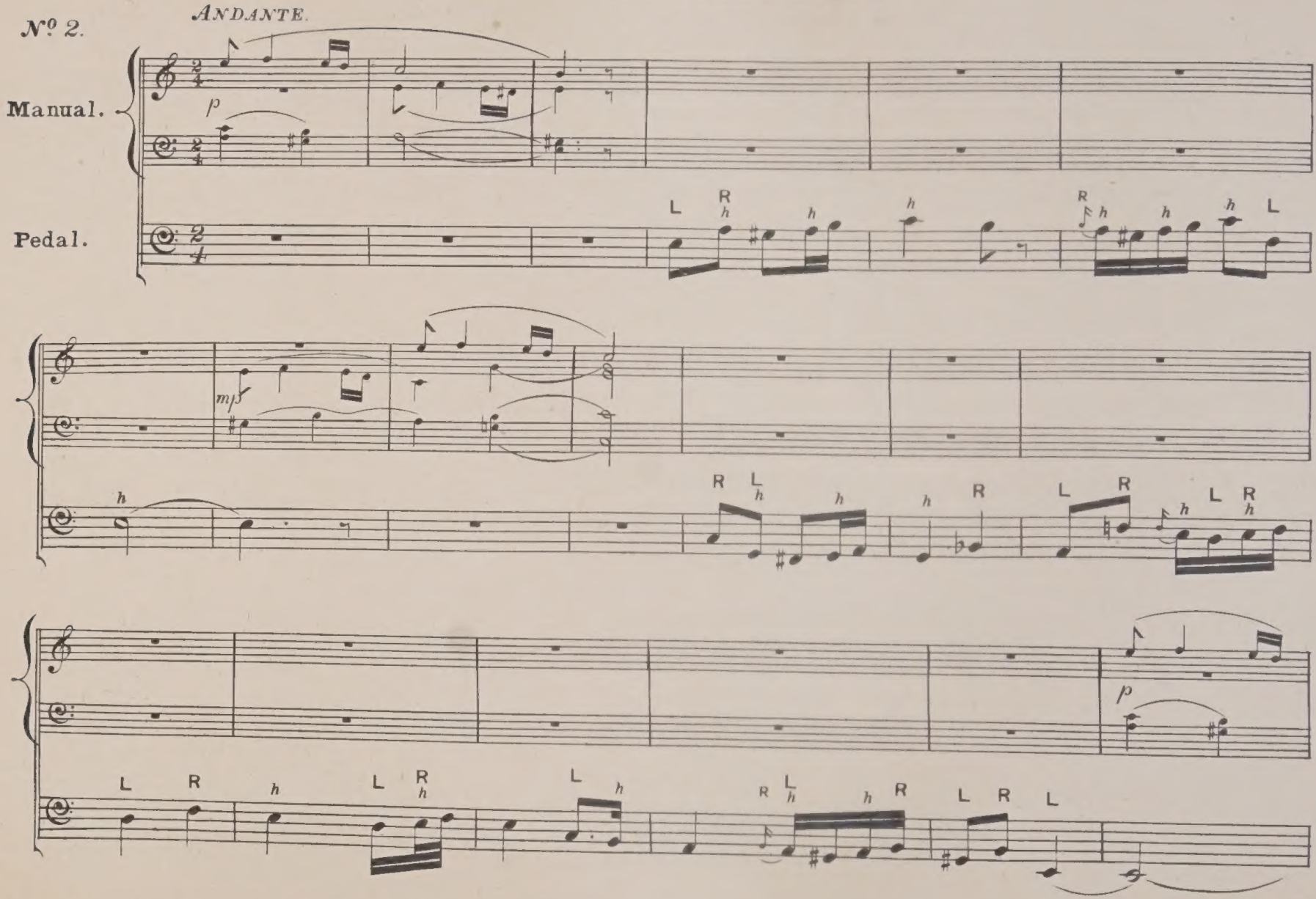
Nº I.

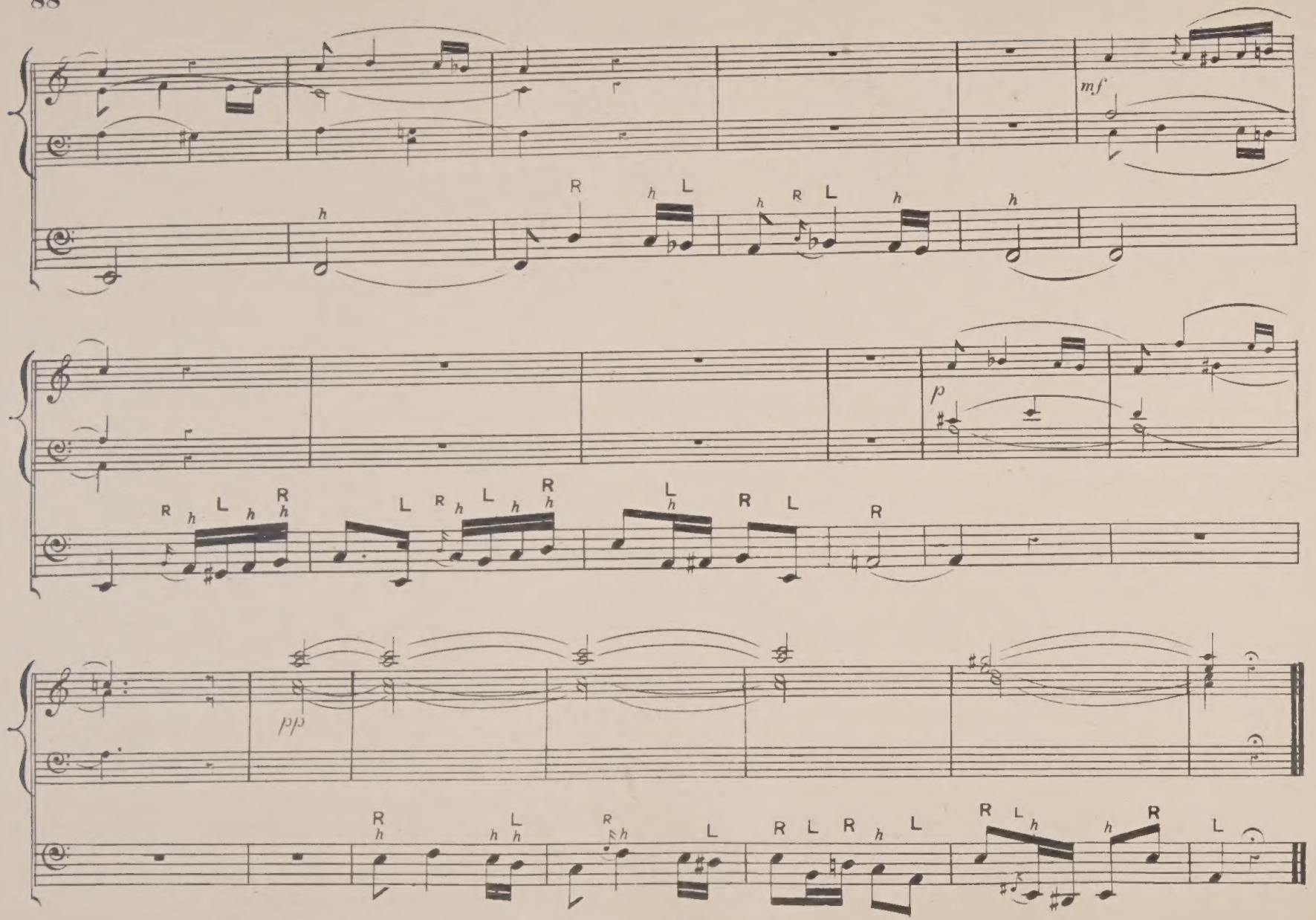
ANDANTE CON MOTO.

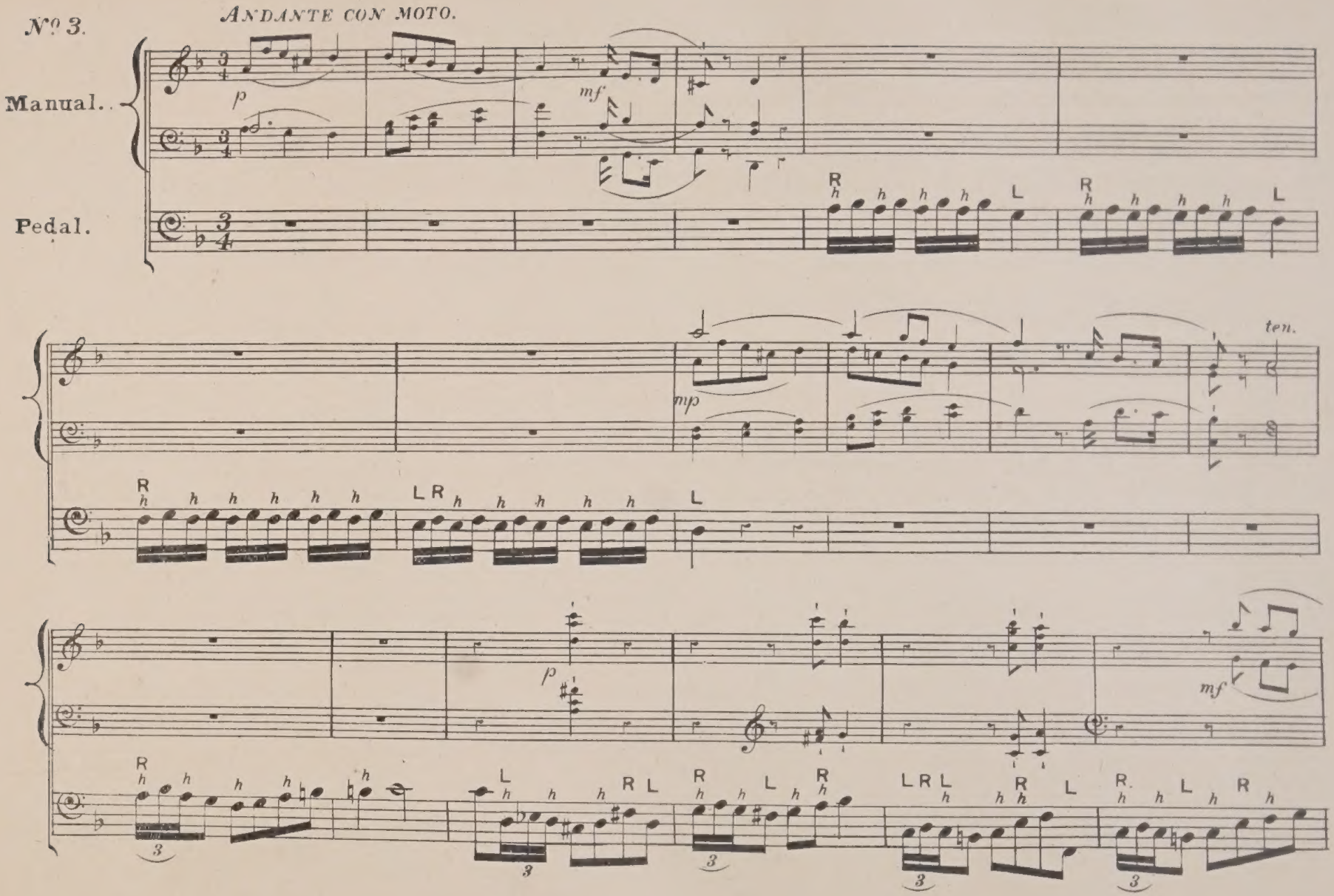


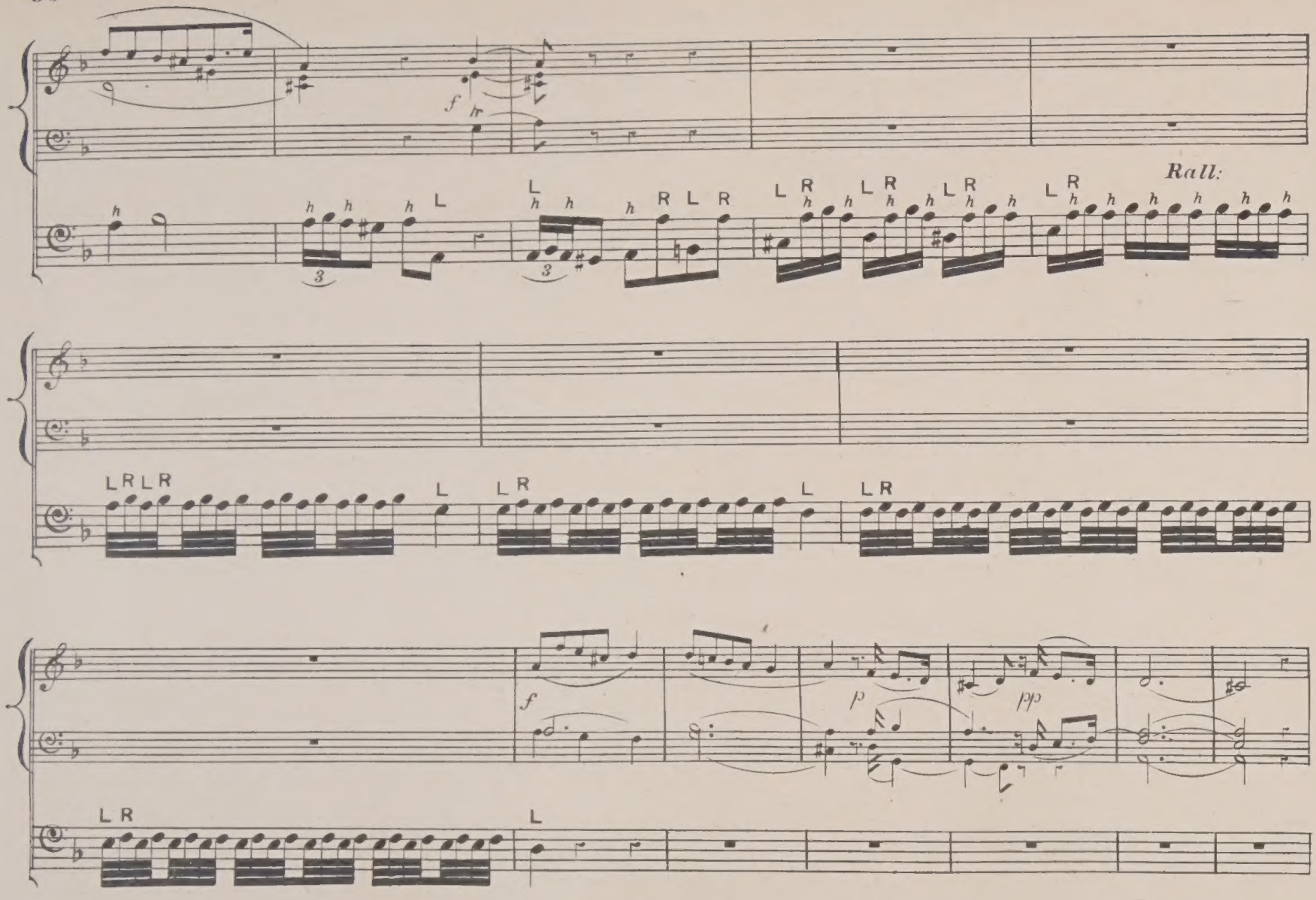

p
f
p
pp
pp

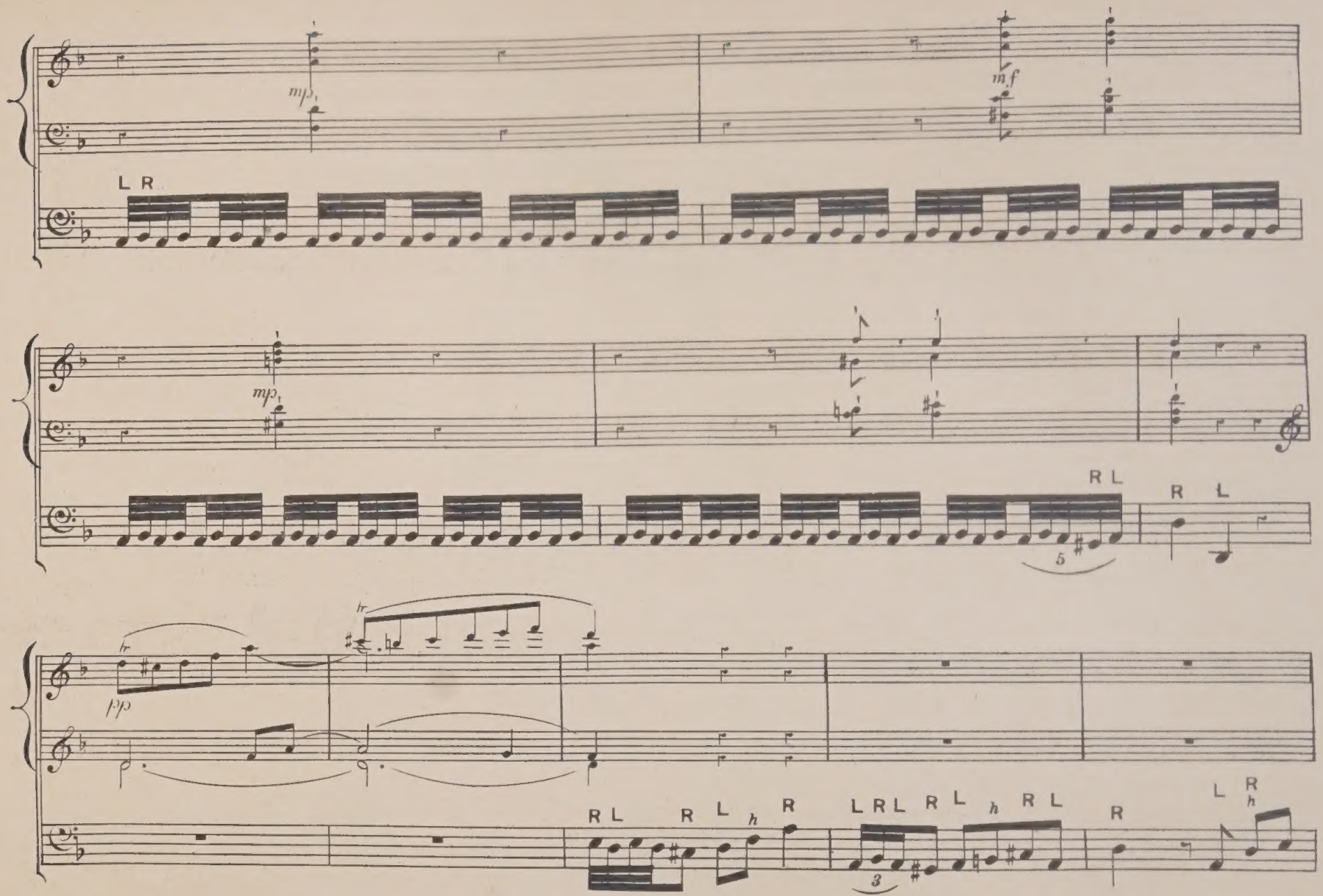

pp
xf
p
pp
pp
pp

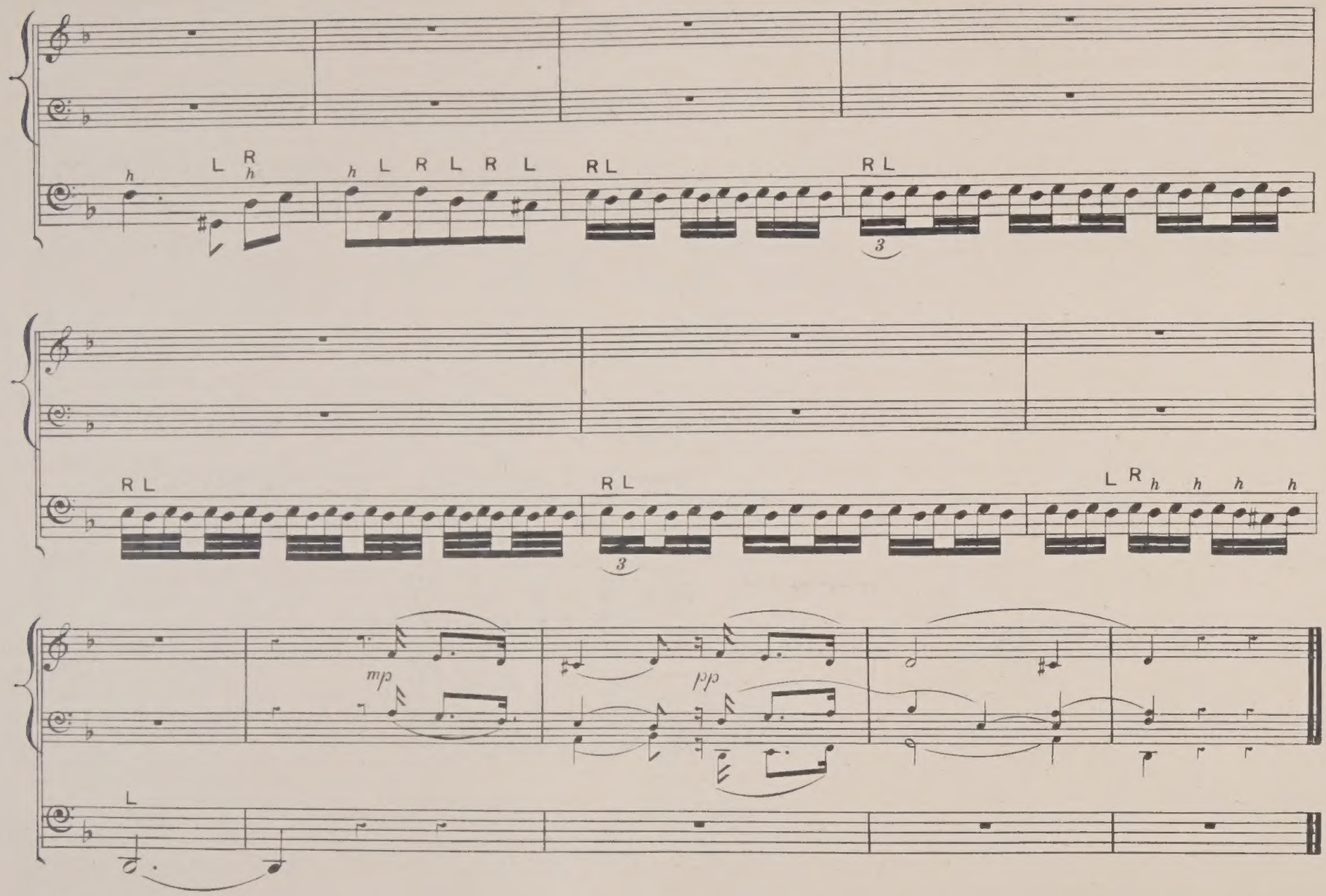

Nº 2.
ANDANTE.
Manual.
Pedal.
p
mf
p


mf
p
pp

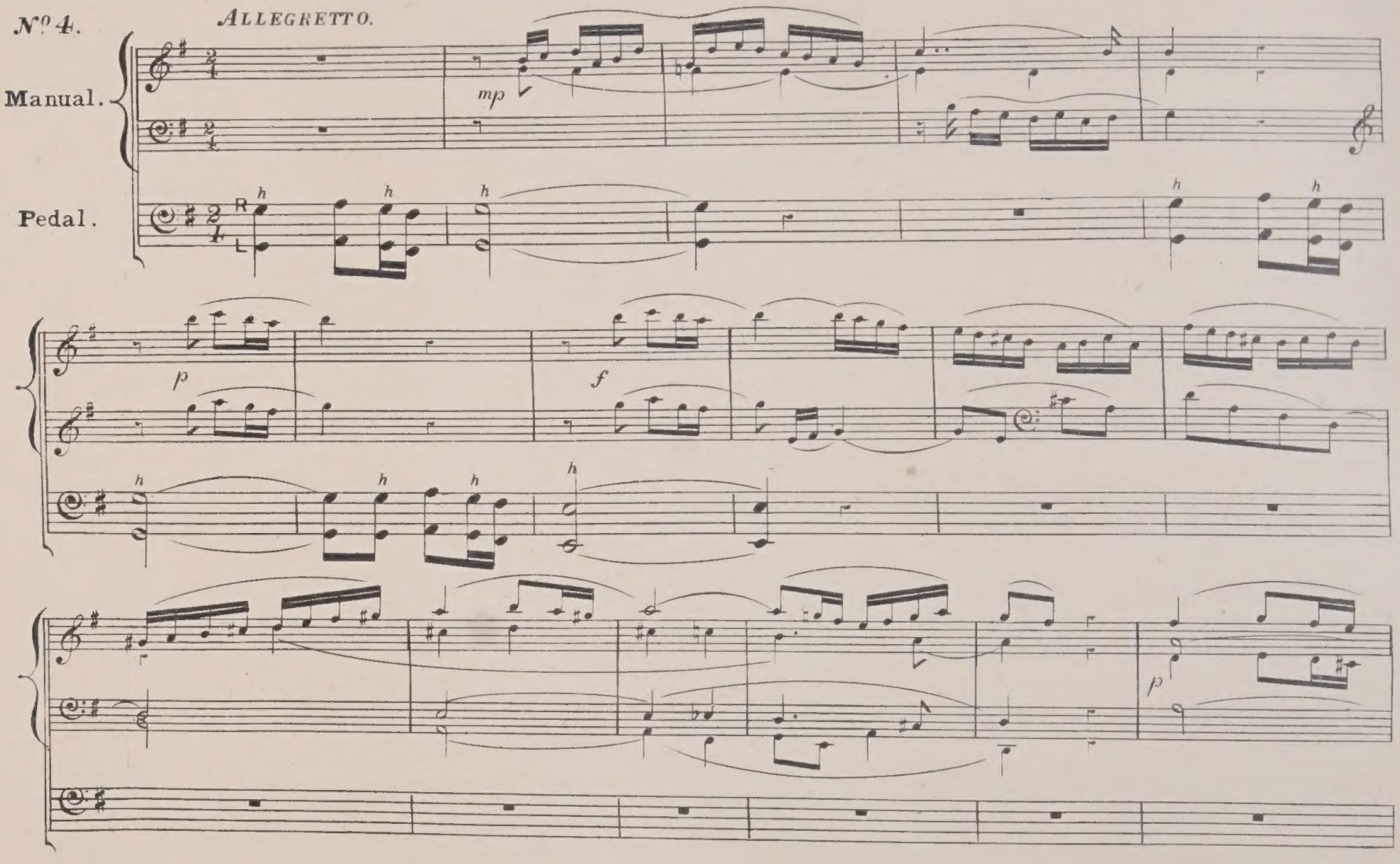

No 3.
ANDANTE CON MOTO.
Manual.
Pedal.
p
mf
mp
ten.
p
mf

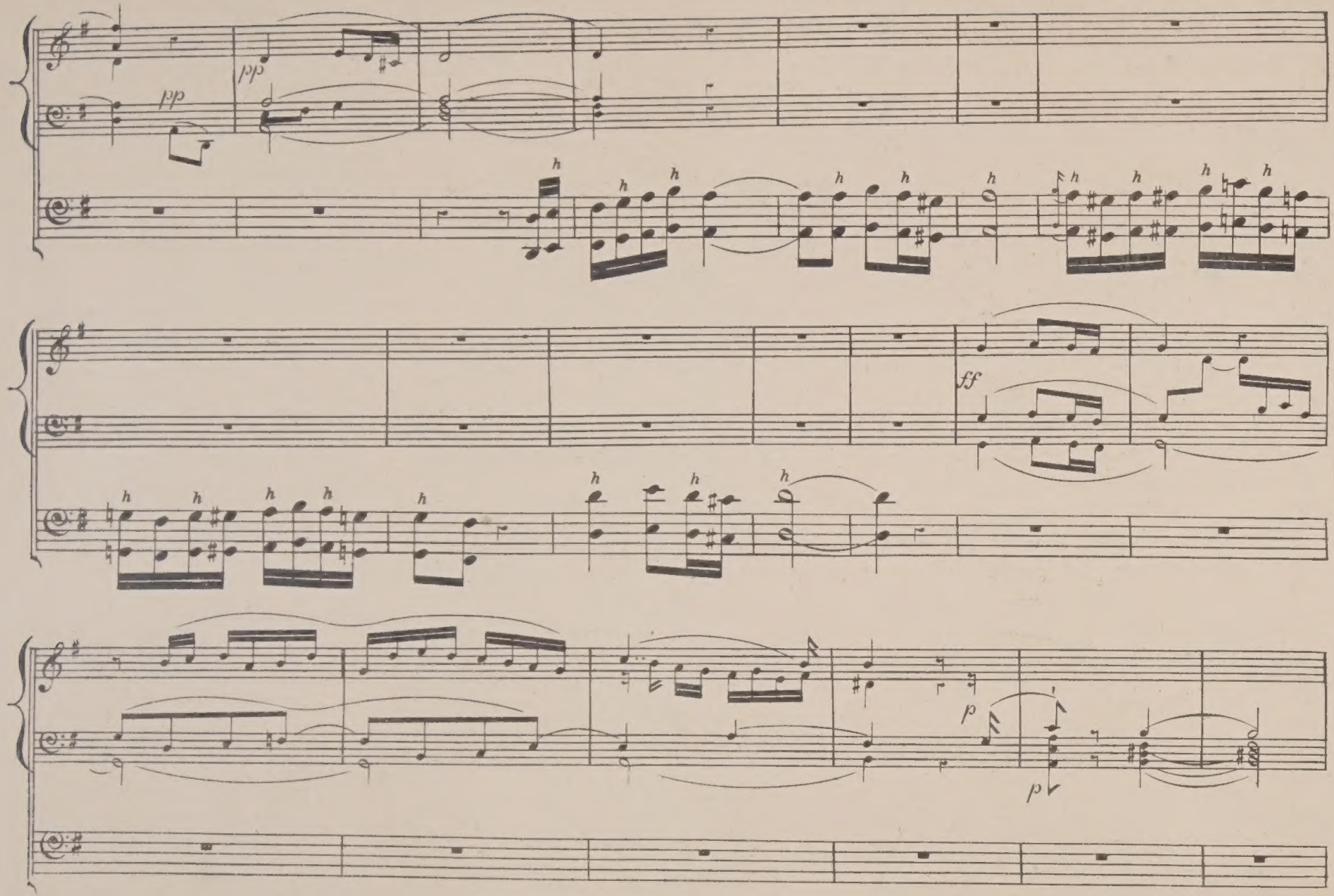

Rall:

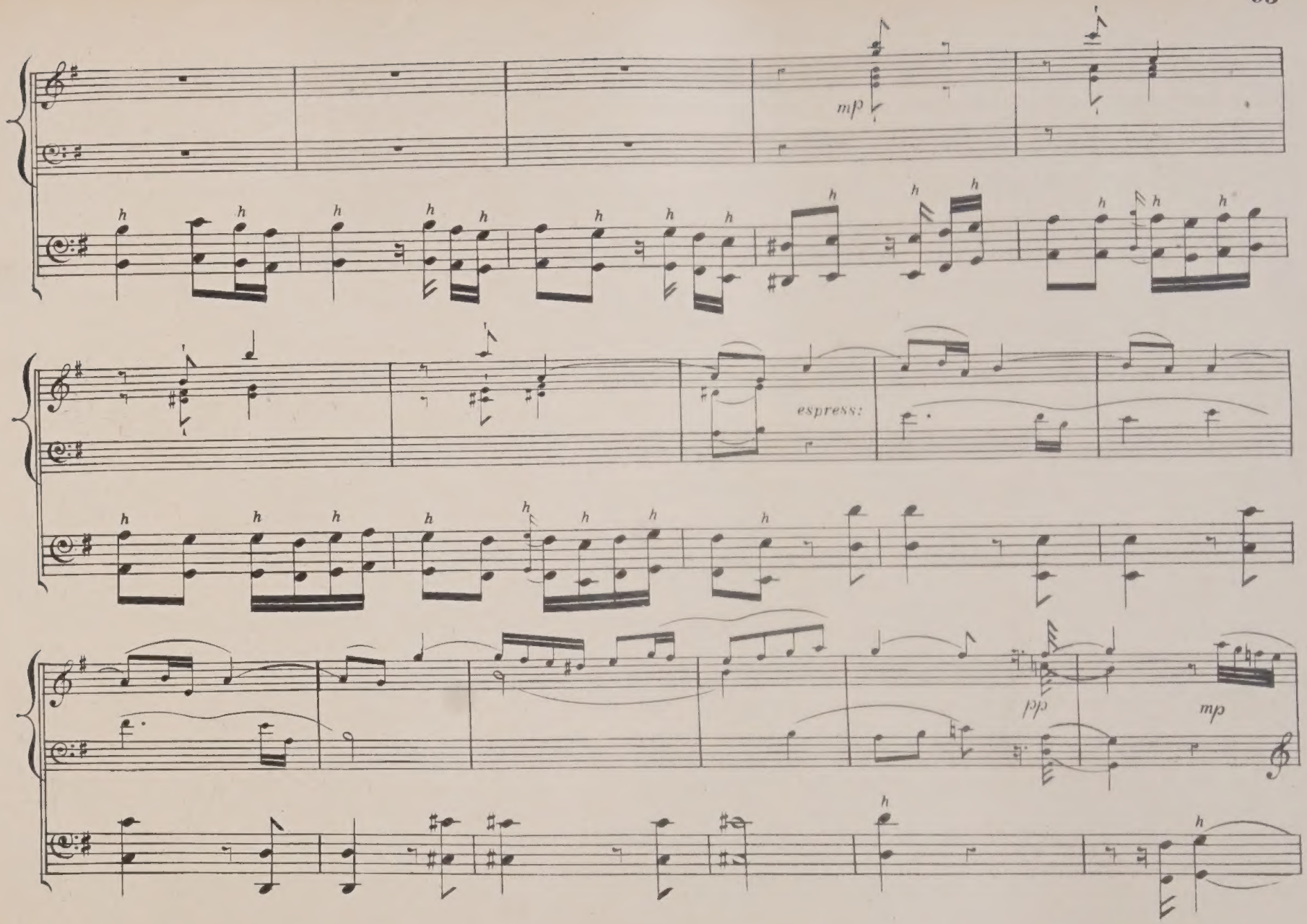

mp
mf
L R
mp
R L
R L
tr
tr
pp
R L R L h R
L R L R L h R L
R
L R
h
5
3

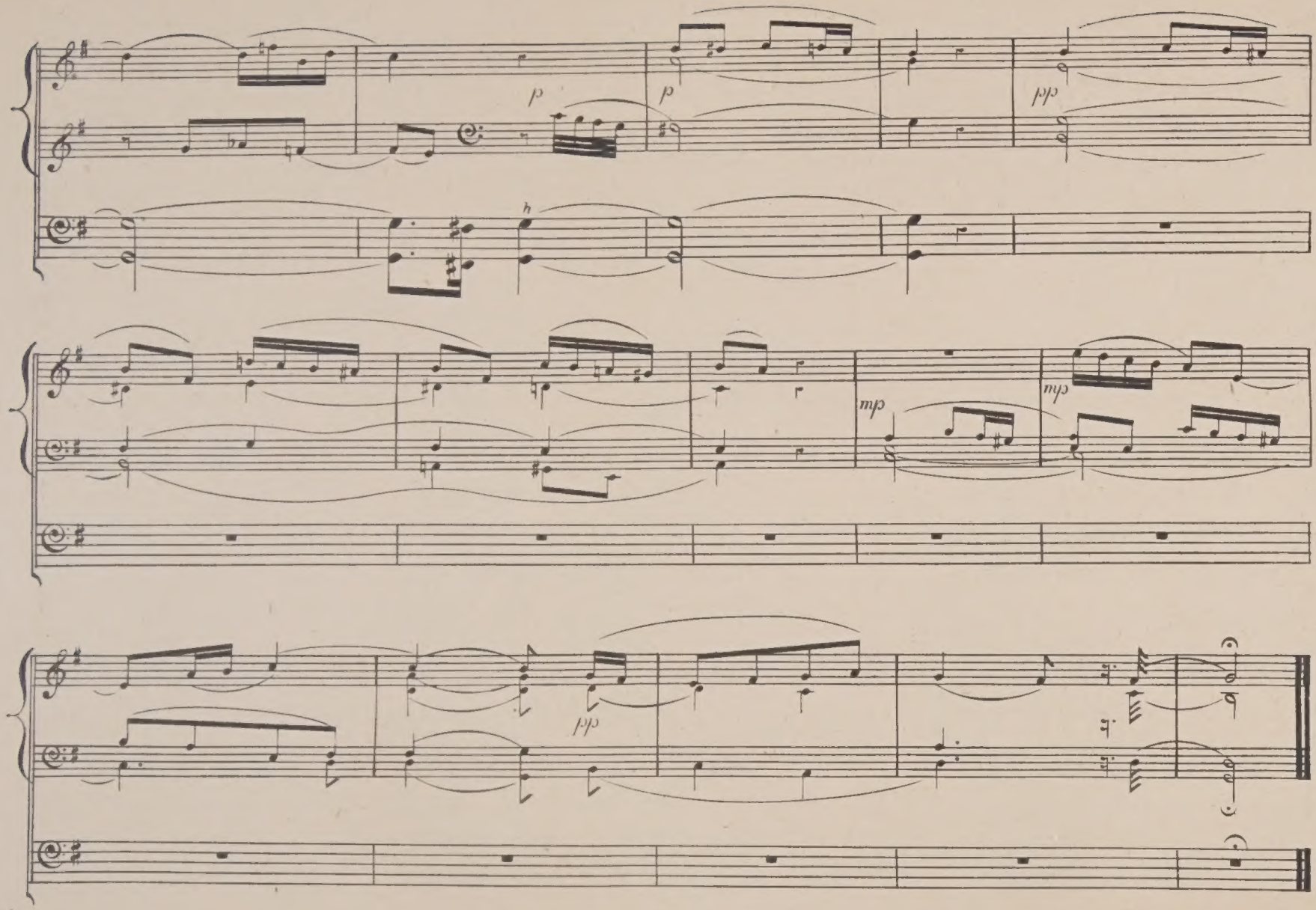

L R h
h L R L R L
RL
RL
3
RL
RL
3
L R h h h h
mp
pp
L

As the point and heel of the Right and Left Foot are simultaneously used throughout this Exercise, the marks above the Pedal staff apply equally to the upper and lower notes of the octave.



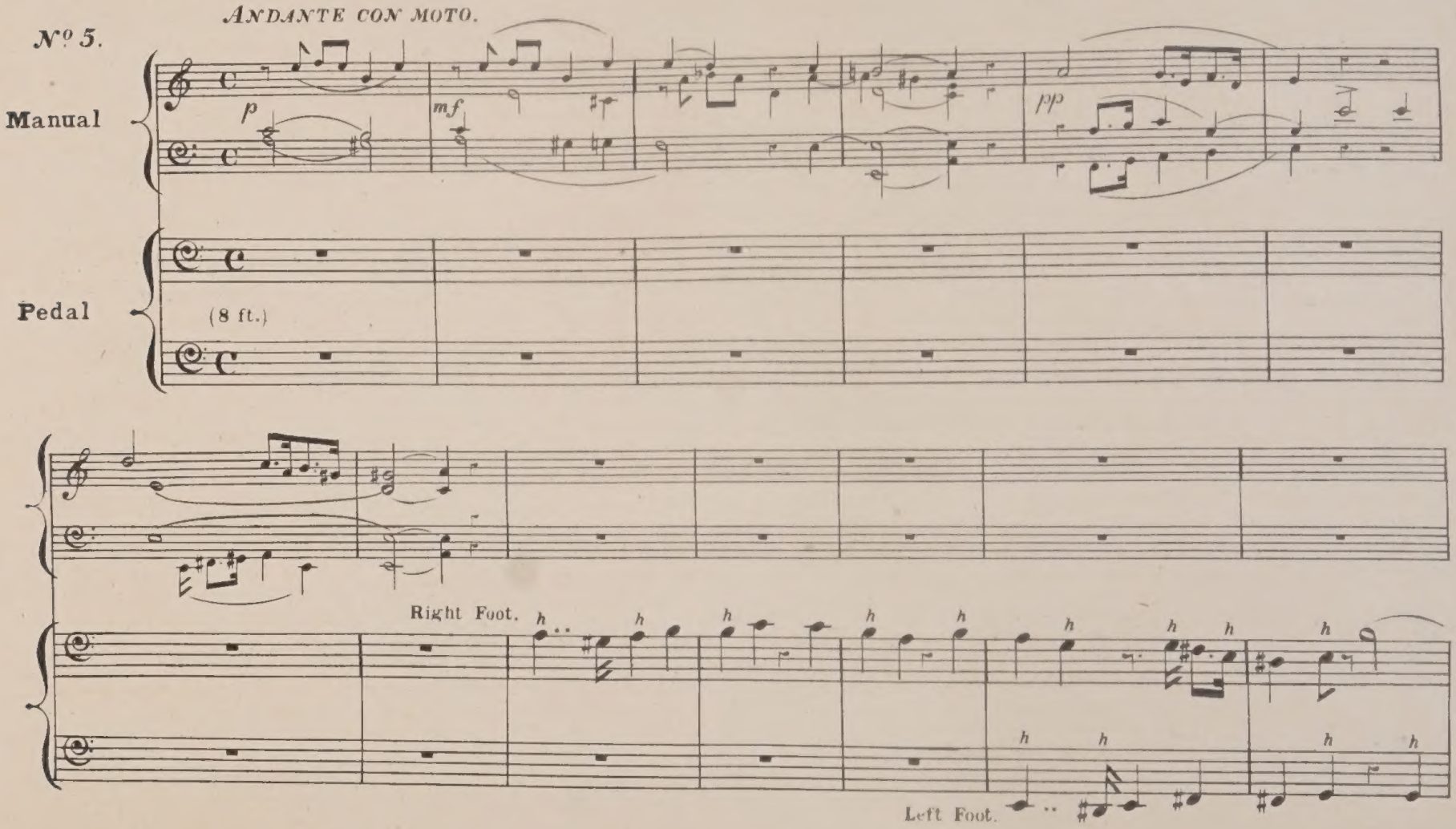

pp
pp
h
ff
p
p

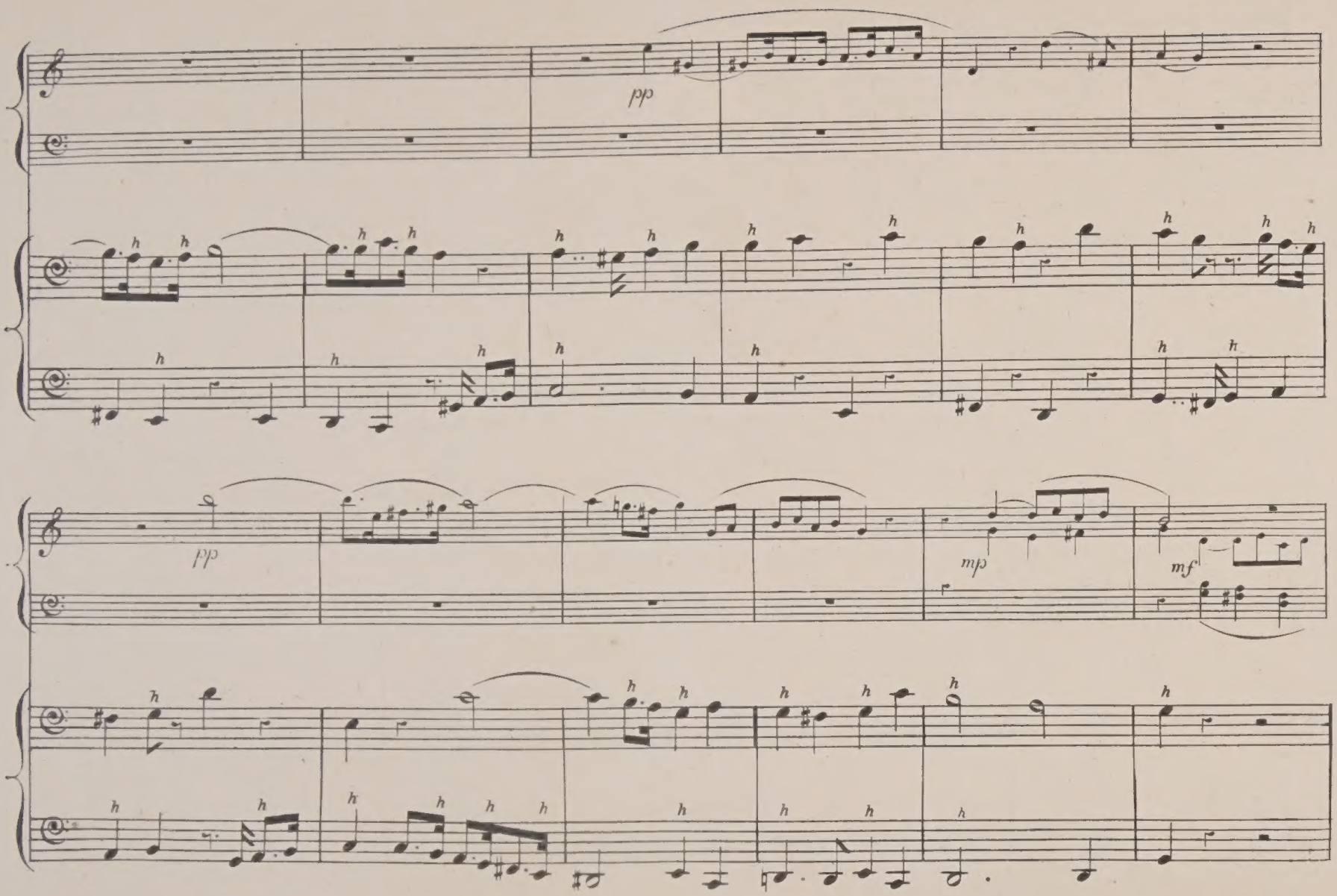

mp
espress:
pp
mp

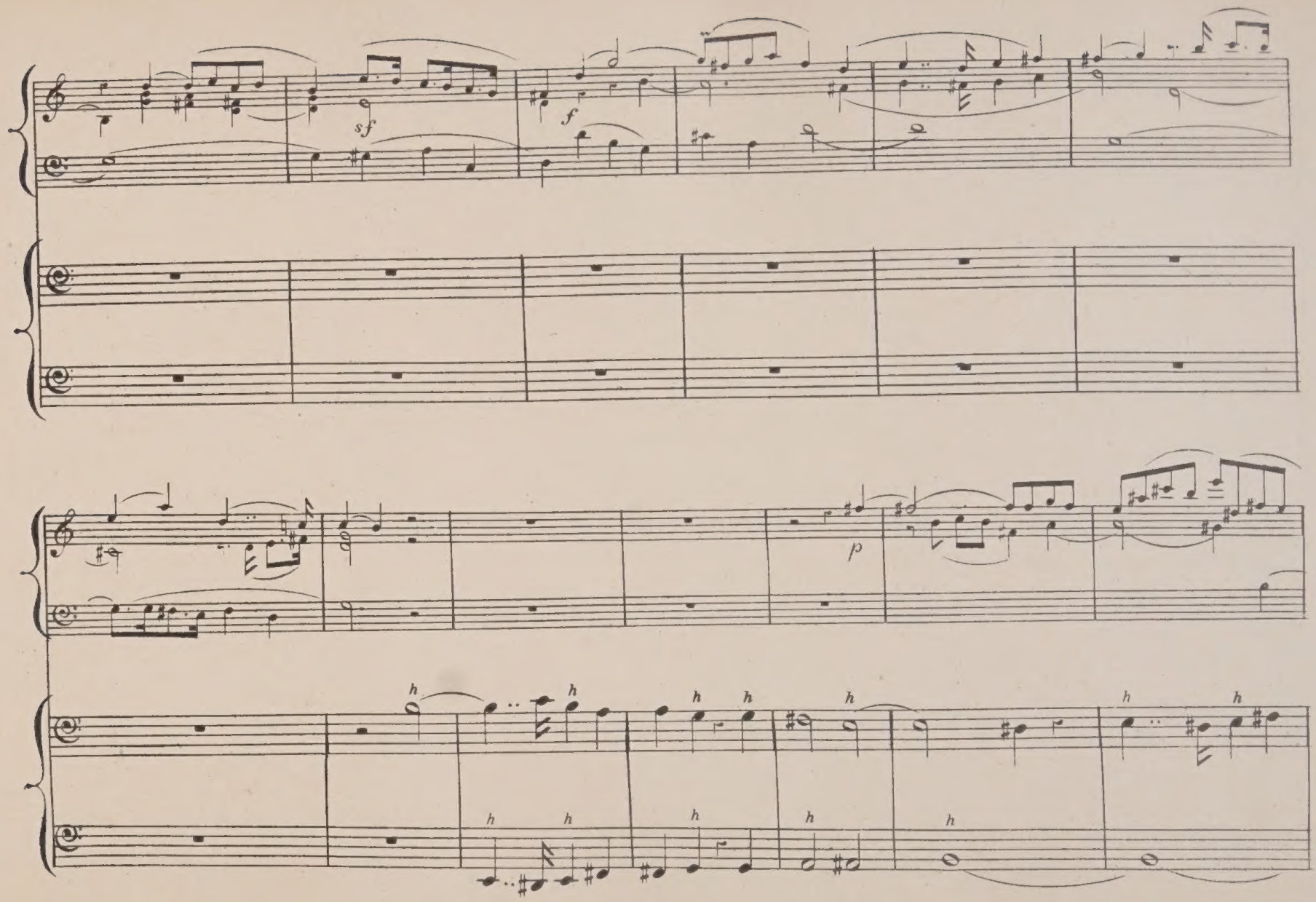

p
p
pp
mp
mp
pp

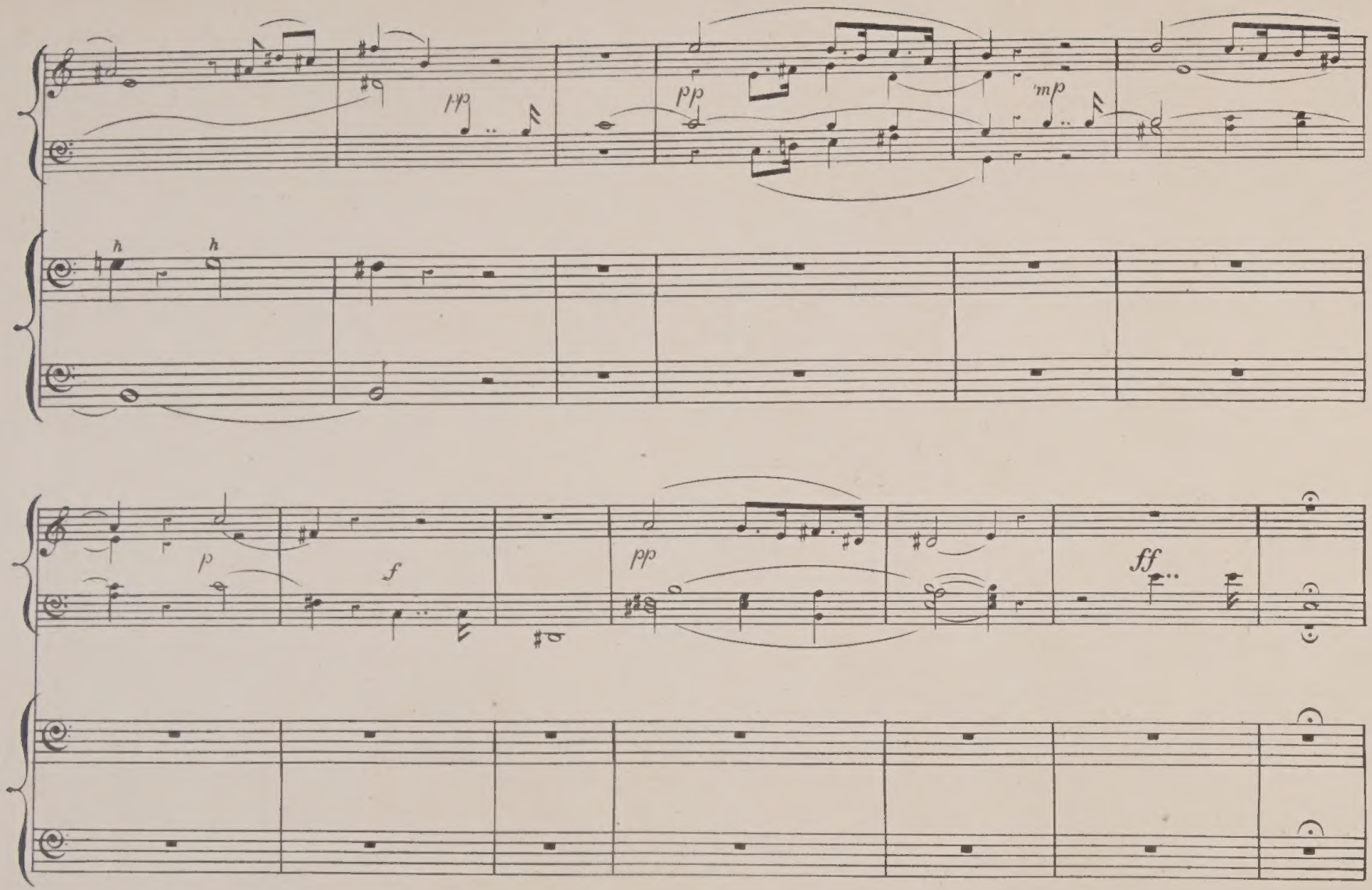
ON THE DOUBLE PEDAL.

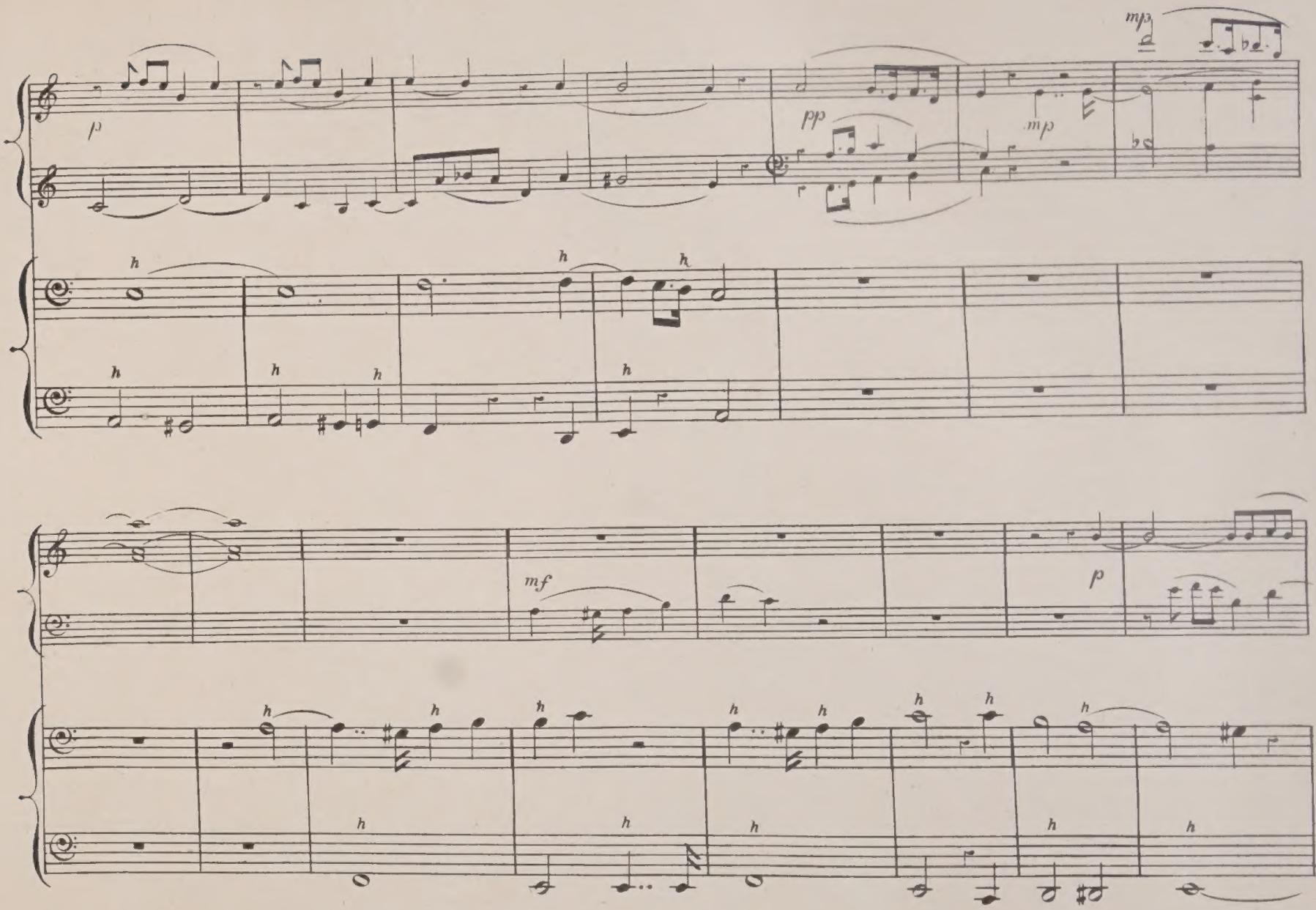
As there are two distinct parts for the Pedal, it has been thought best to employ an extra staff for the greater convenience of practice. It may be necessary to remark that no 16 ft. Pedal stops must be used in playing the present Exercise.

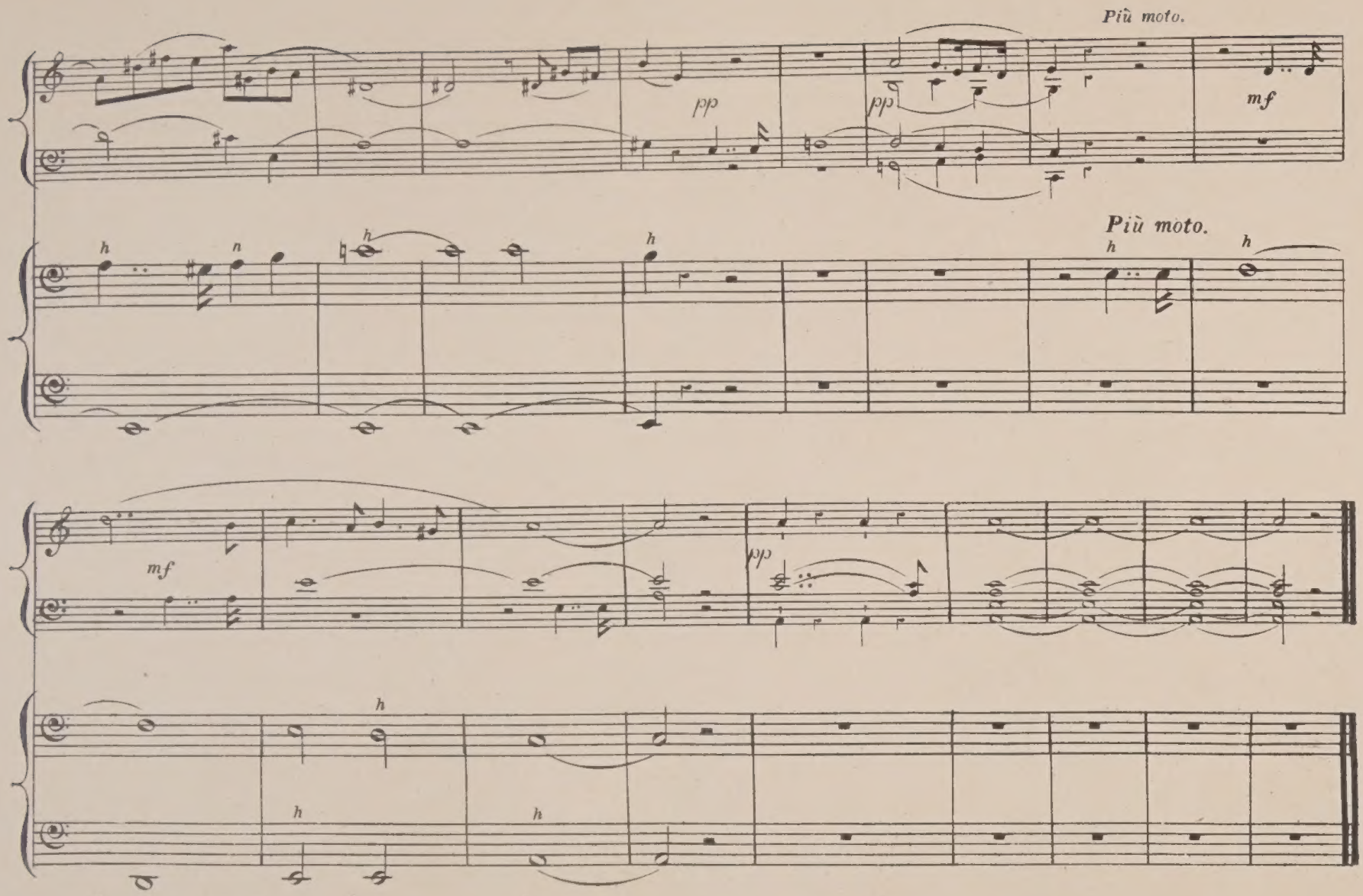



pp
pp
mp
mf


sf
f
p
h

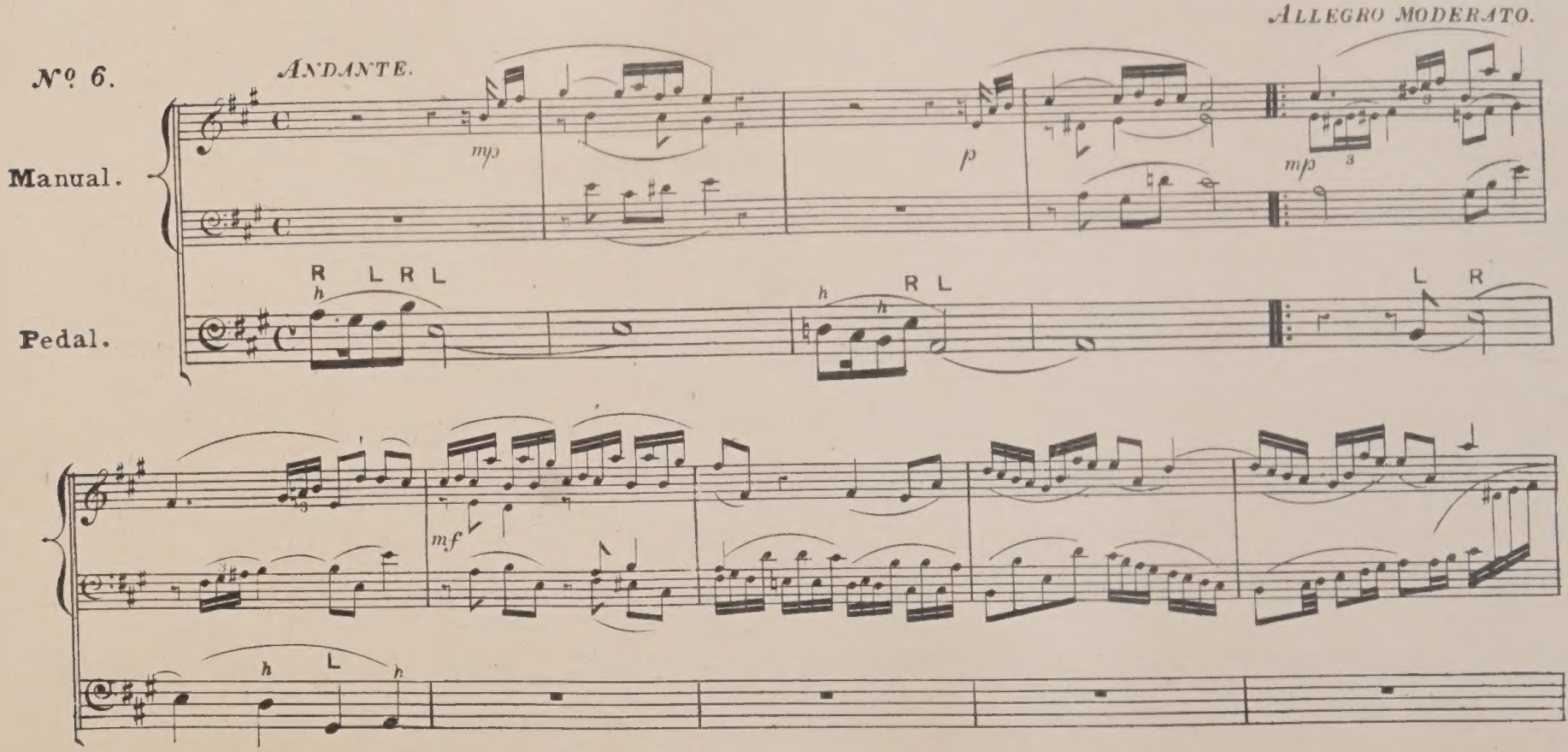

pp
mp
h
h
p
f
pp
ff

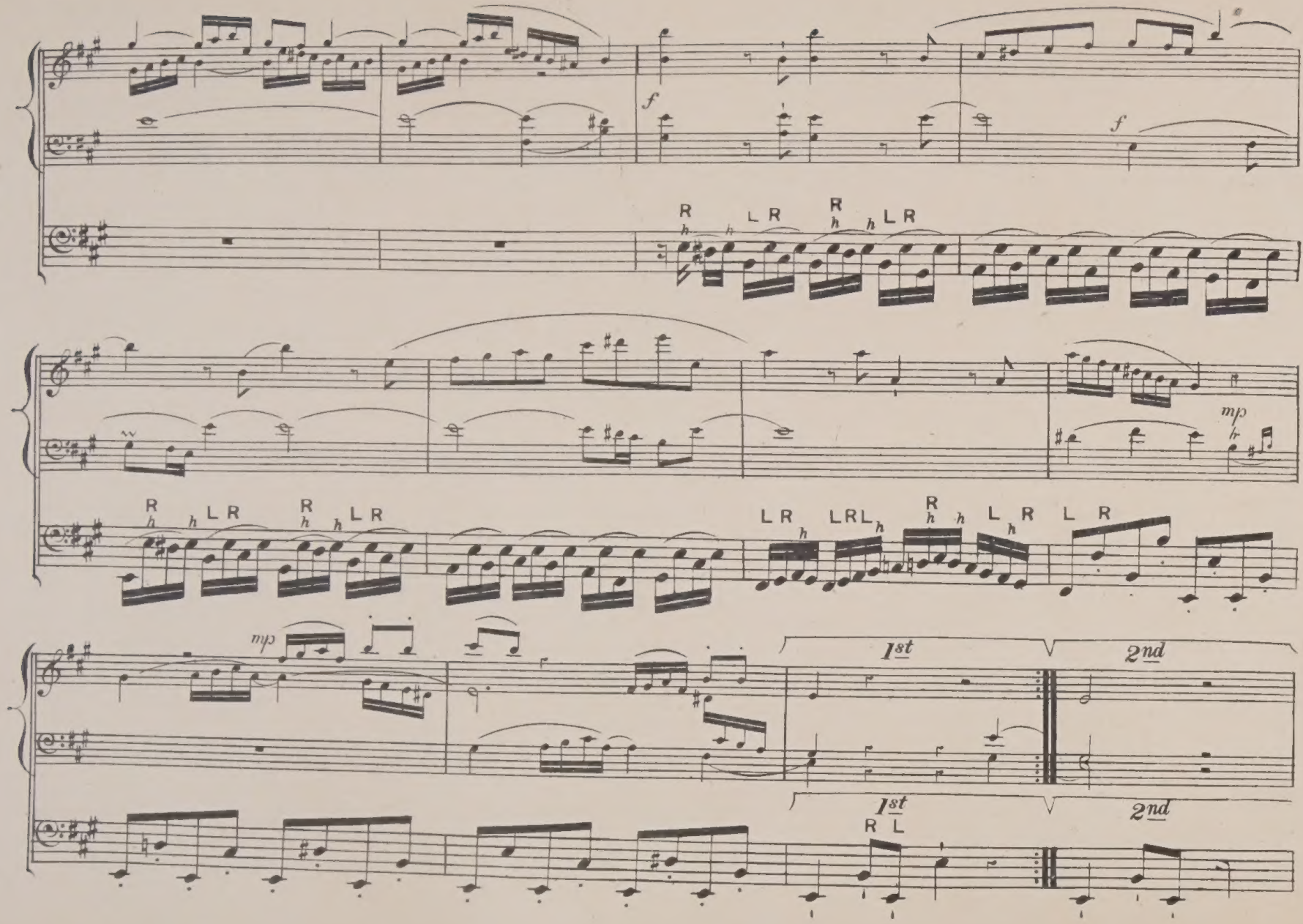

mp
p
pp
mp
mf
p

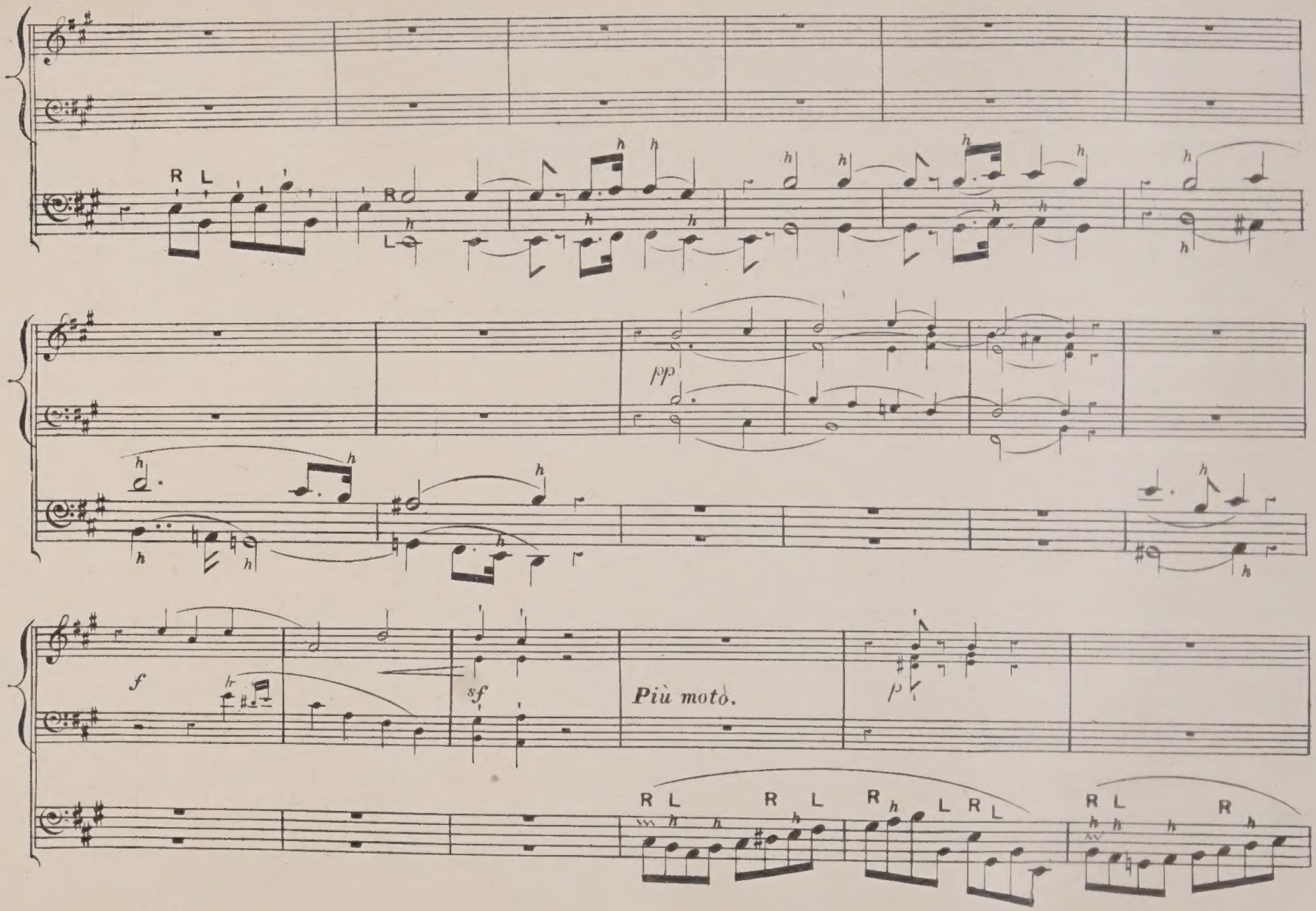

Più moto.
pp
pp
mf
Più moto.
mf
pp

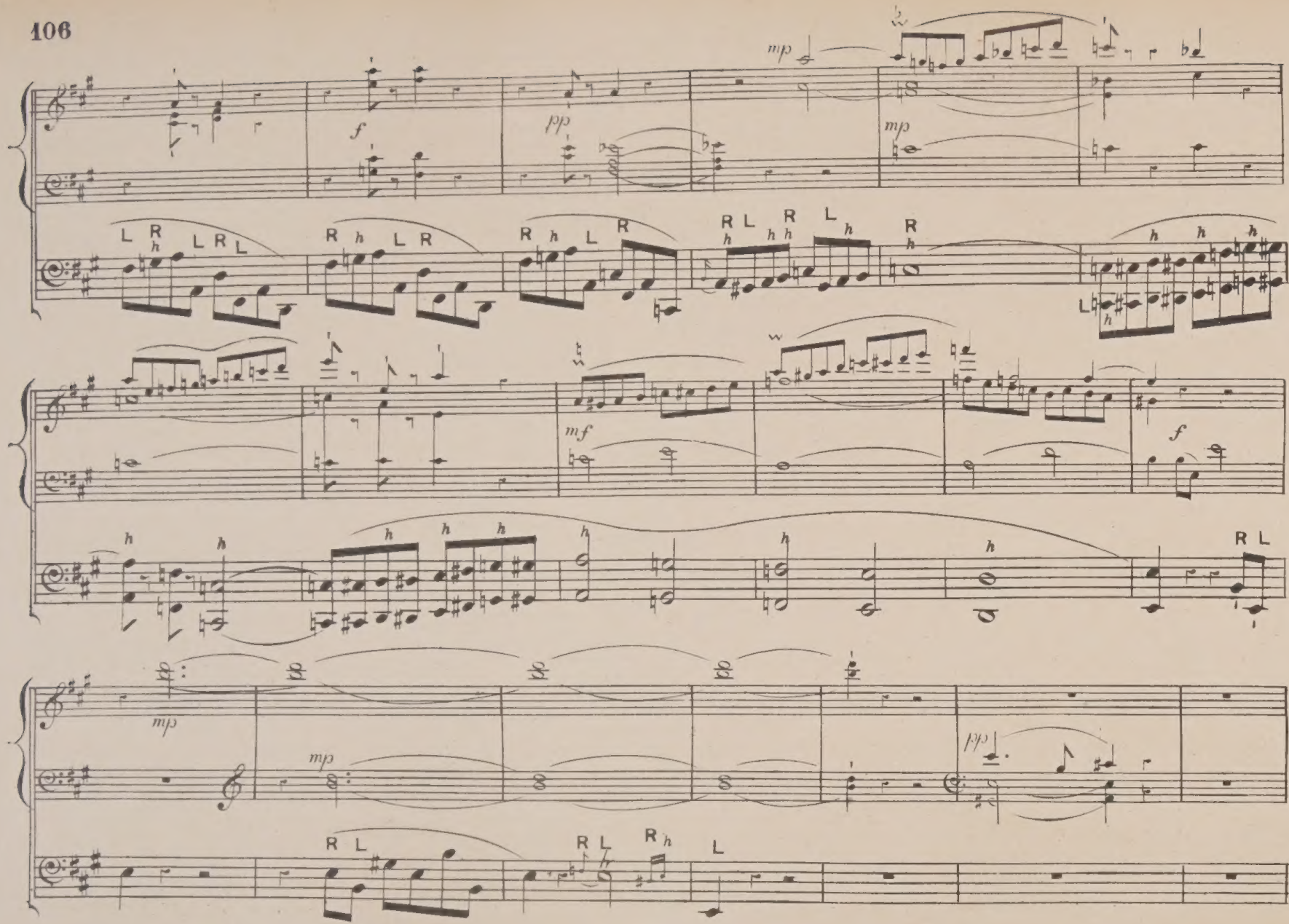
A GENERAL EXERCISE.

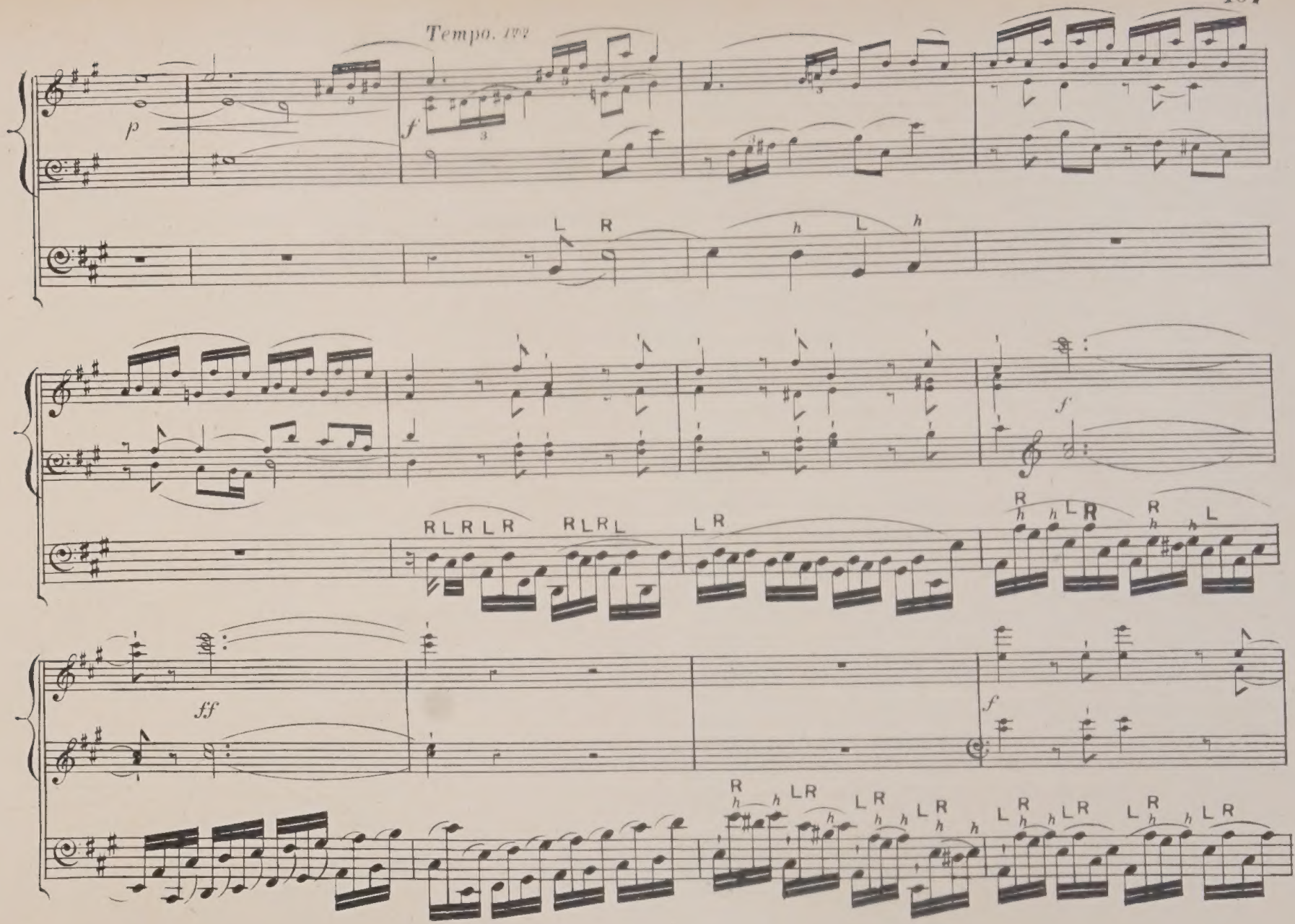
The part for the Pedal is phrased throughout, and will be found to contain all that has been previously taught in the work.— In taking leave of the Student, it may not be amiss to impress the necessity of avoiding all violent and eccentric motion of the body, particularly when playing passages where the Pedal is freely employed.

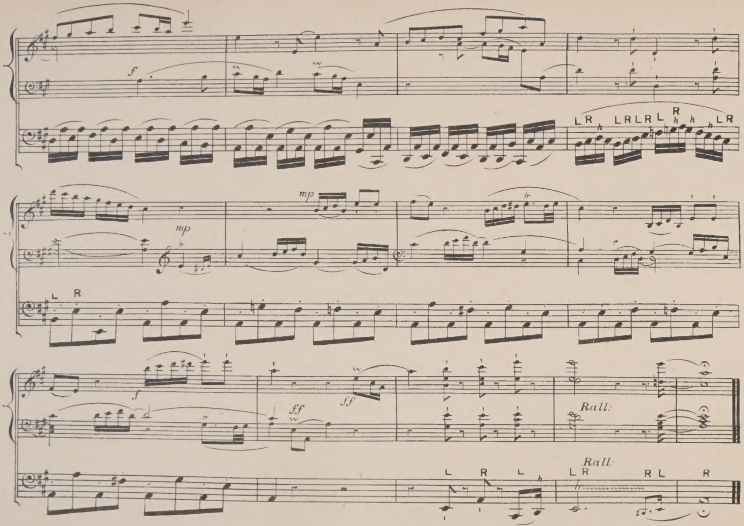



f
f
R h h L R R h h L R
mp
R h h L R R h h L R
L R h L R L h R h h L h R L R
mp
1st
2nd
1st
2nd
R L


pp
f
sf
Più moto.
p


mp
f
pp
mp
L R L R L
R h L R
R h L R
R L R L
R
h h h
L
mf
f
h h h h h h h h
R L
mp
mp
pp
R L
R L R h
L


Tempo. 1mo
p
f
L R
h L h
f
R L R L R
R L R L
L R
R h h L R
R h h L
ff
f
R h h L R
L R h h L R h h
L R h h L R
L R h h L R


Rall:
Rall:

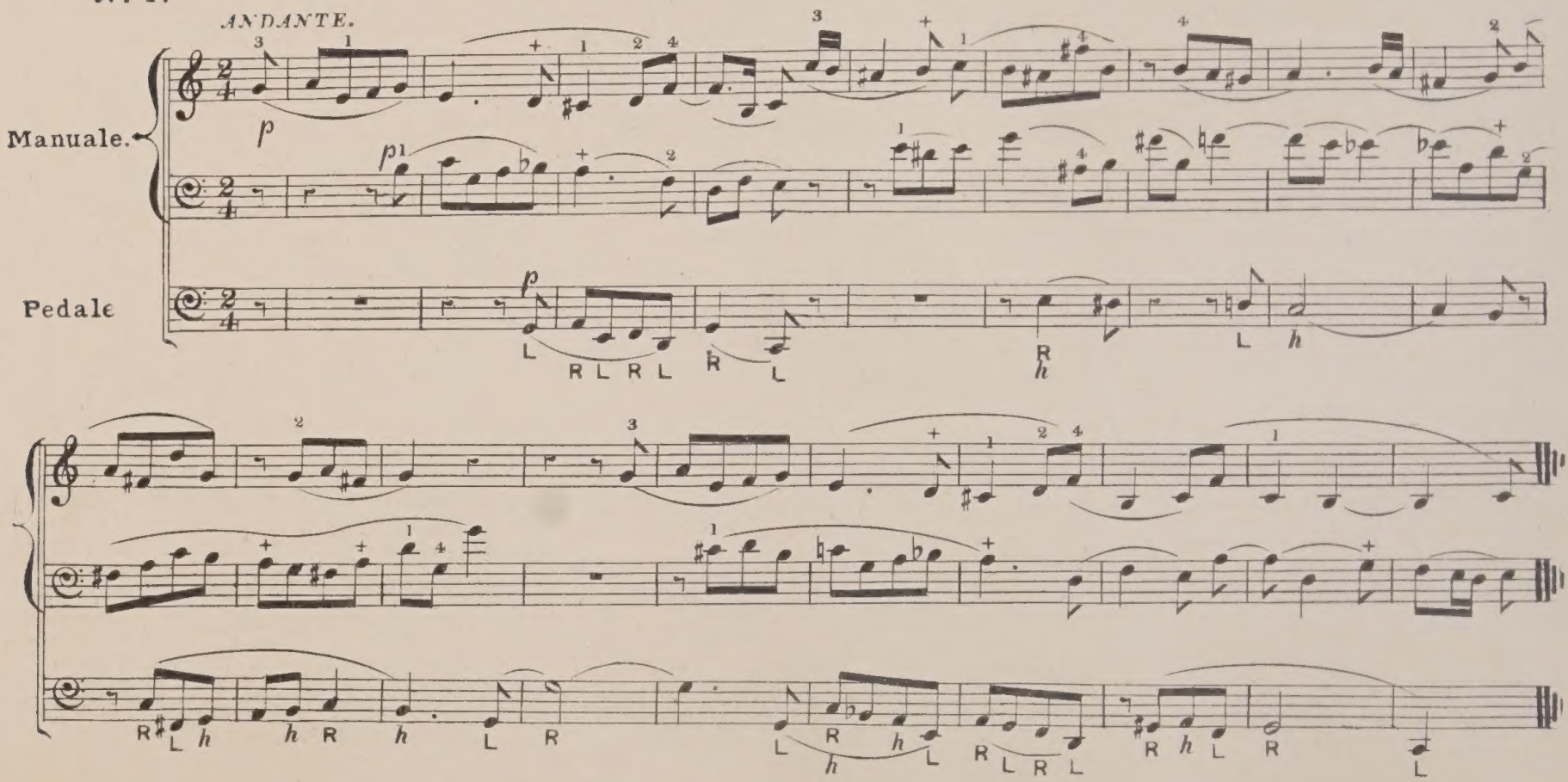
MODERN SCHOOL FOR THE ORGAN.

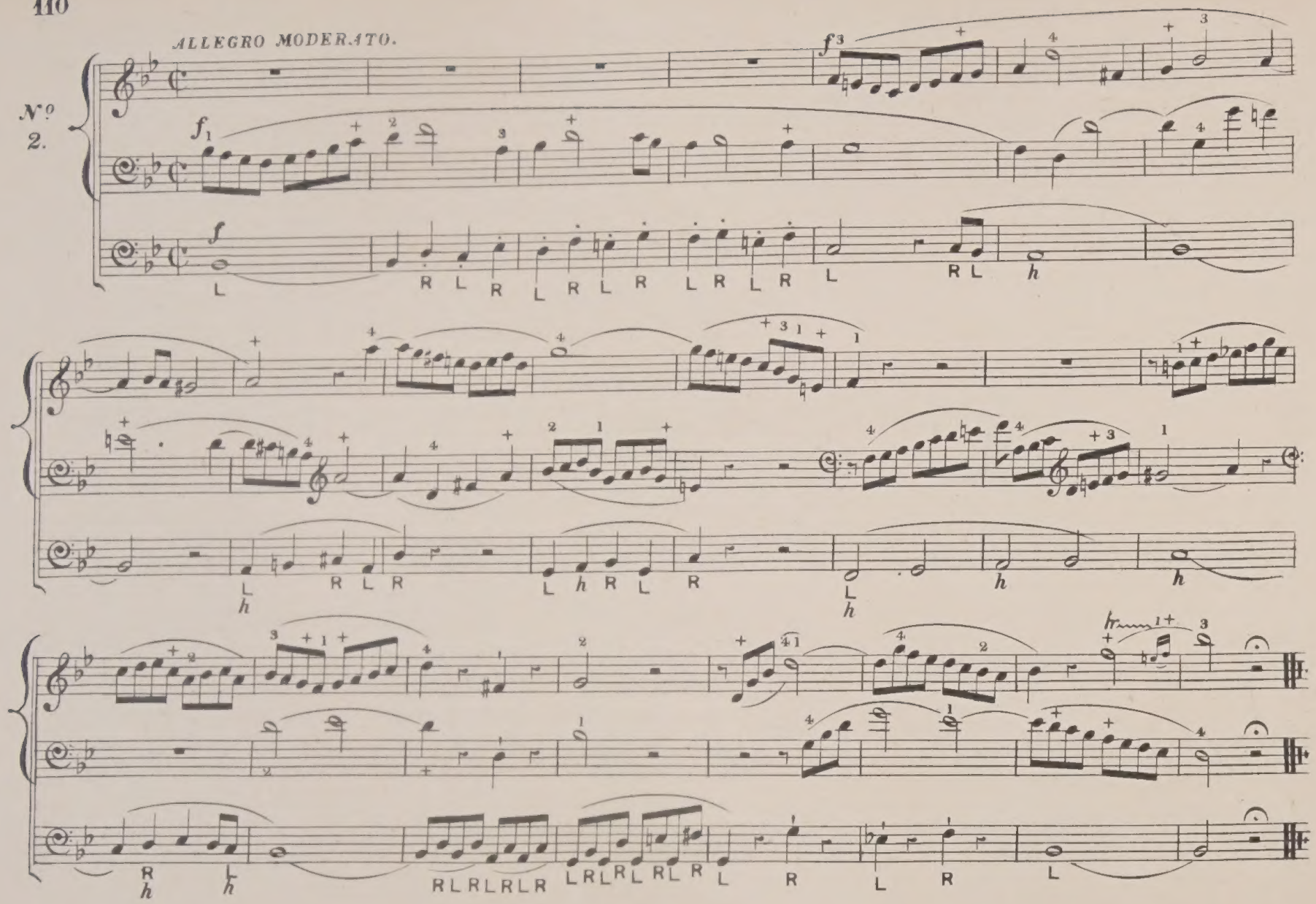
PART III

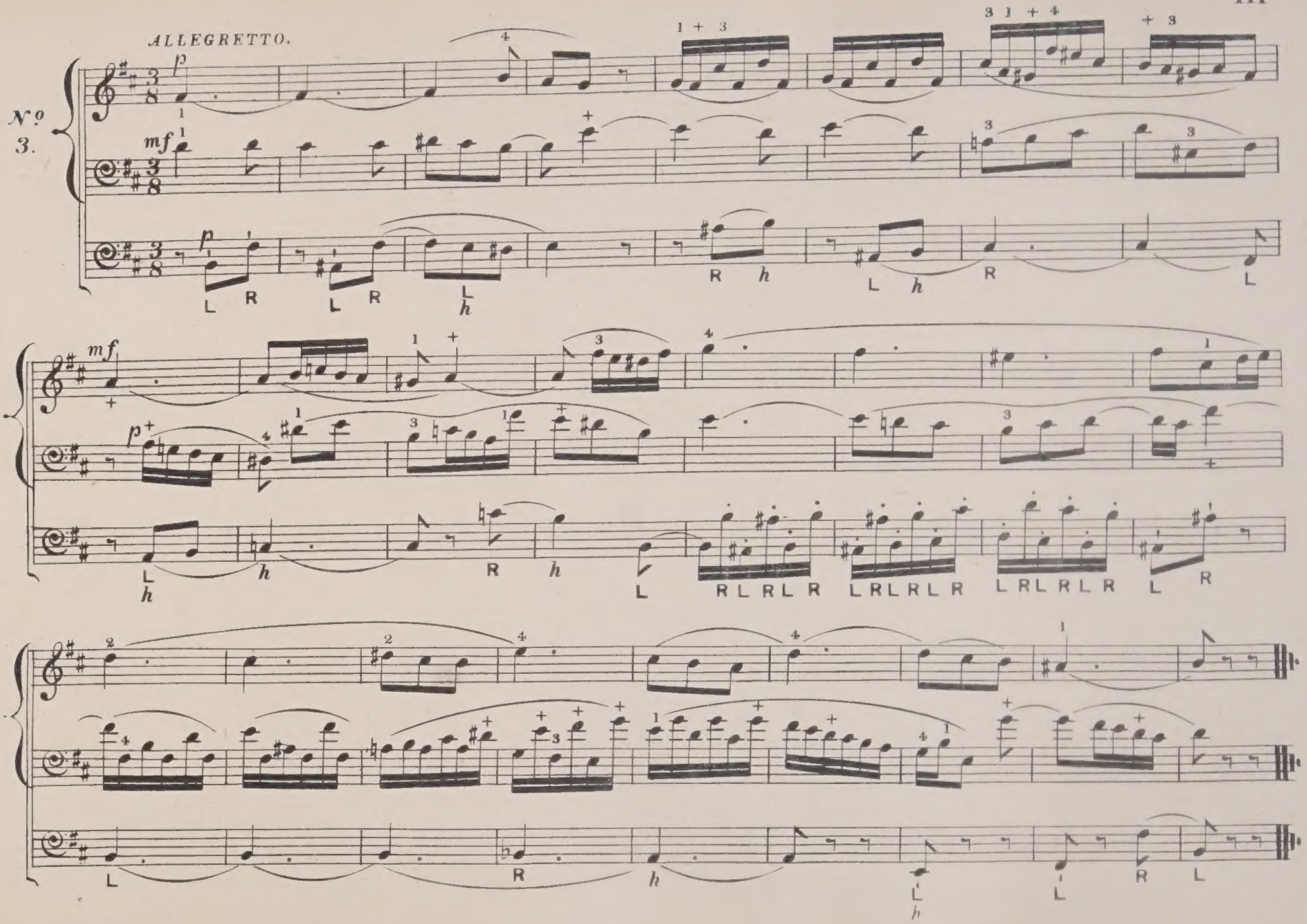
W. T. BEST.

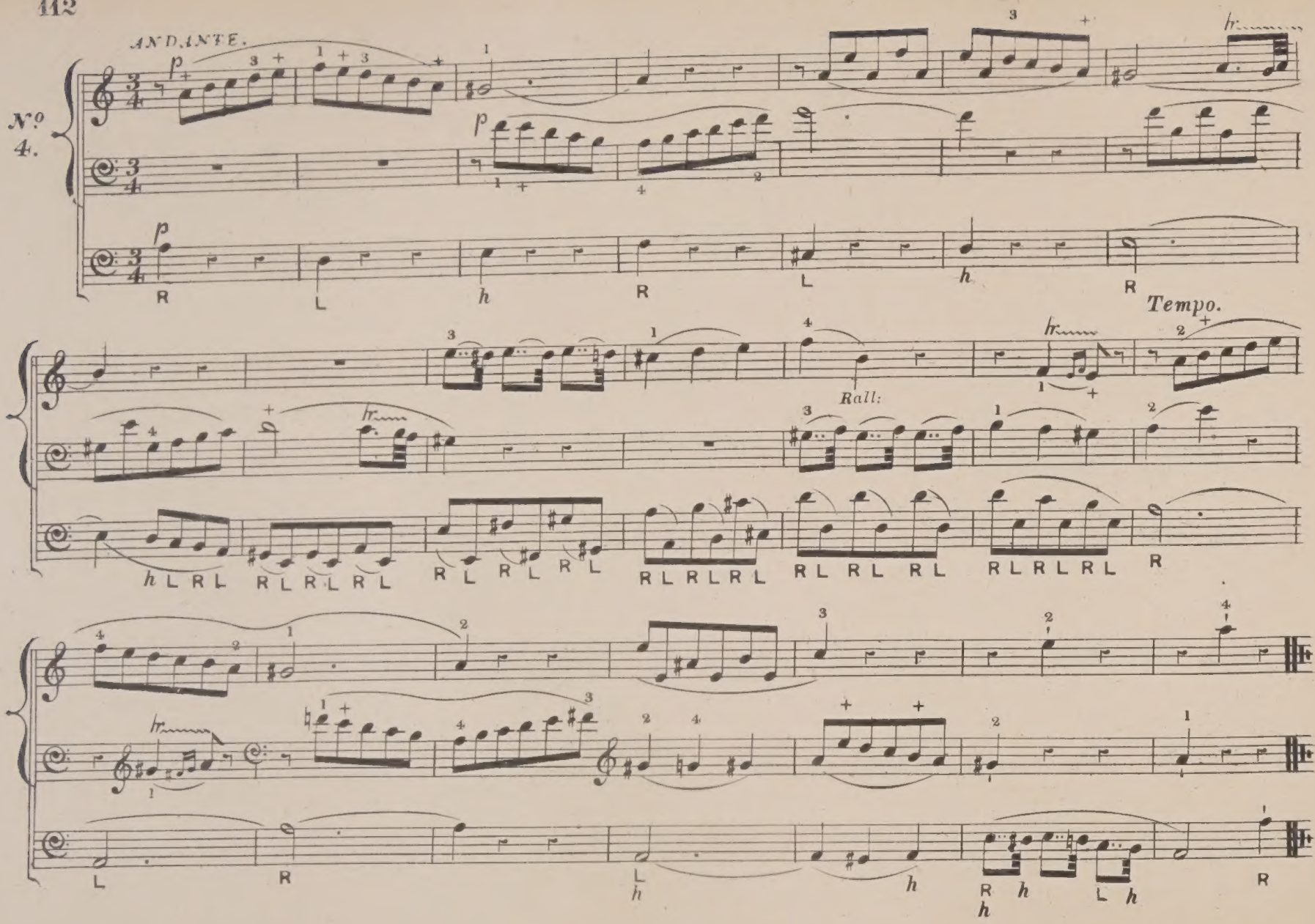
EIGHT TRIOS, FOR TWO MANUALS AND PEDAL.

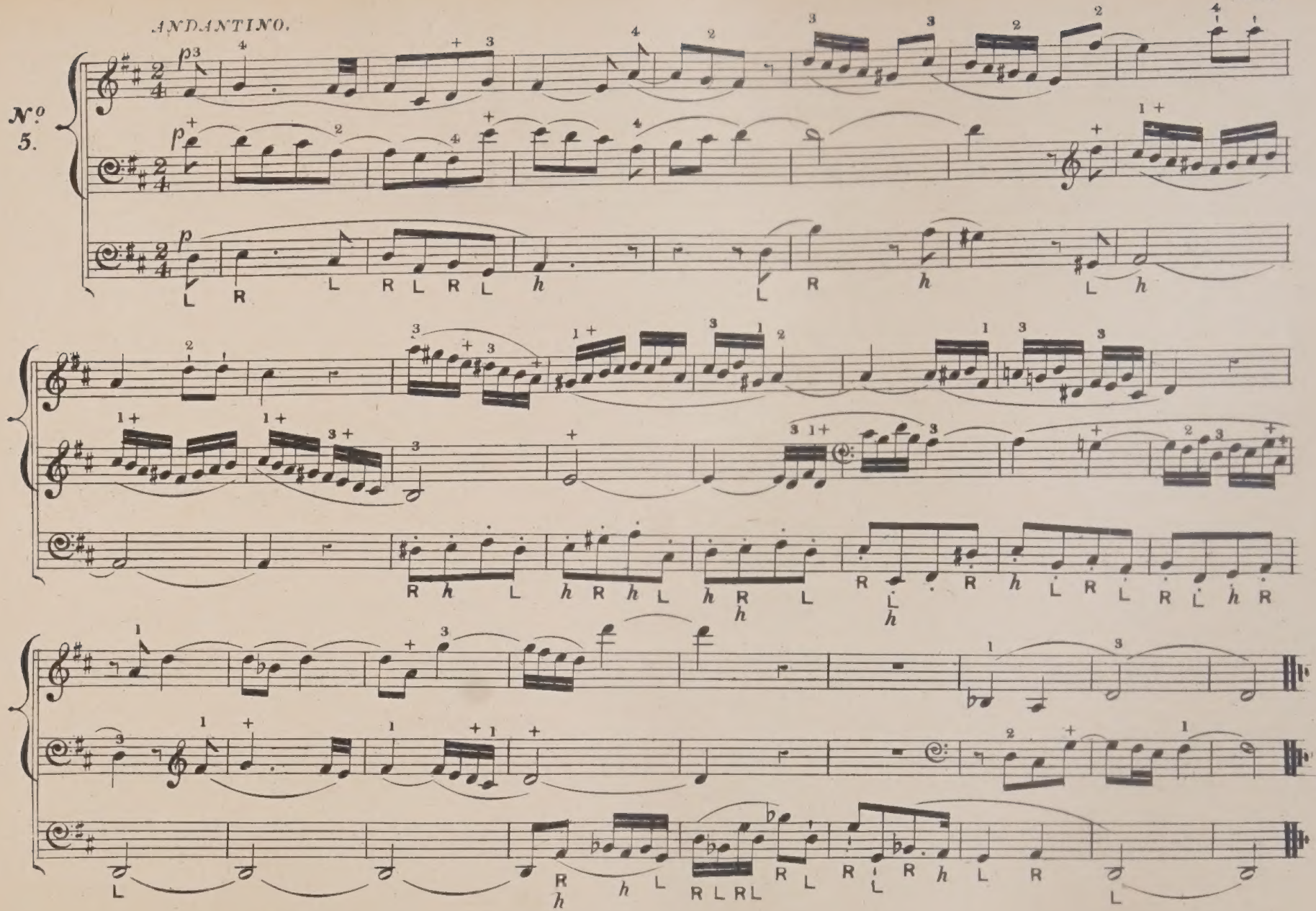
No. 1.

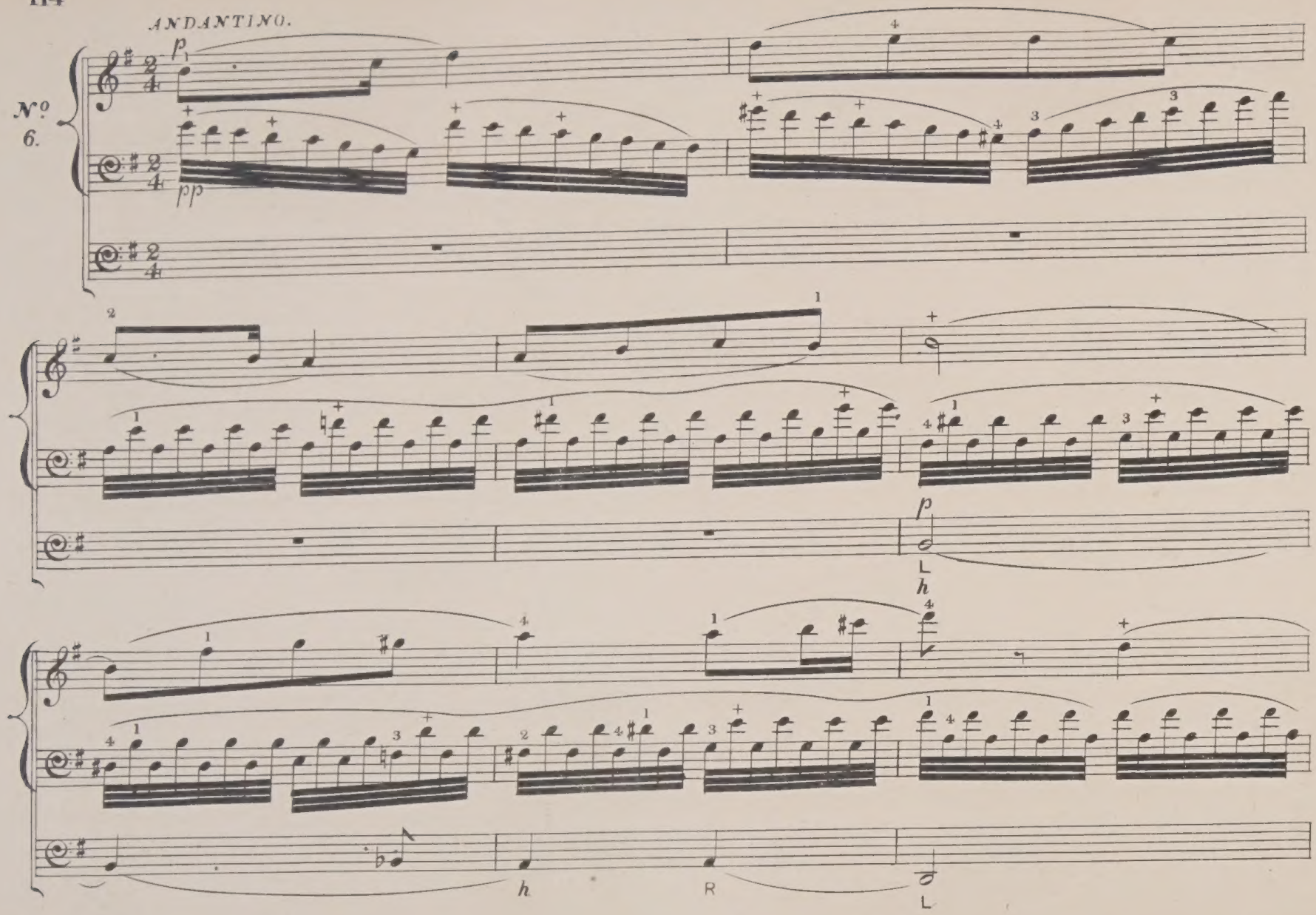


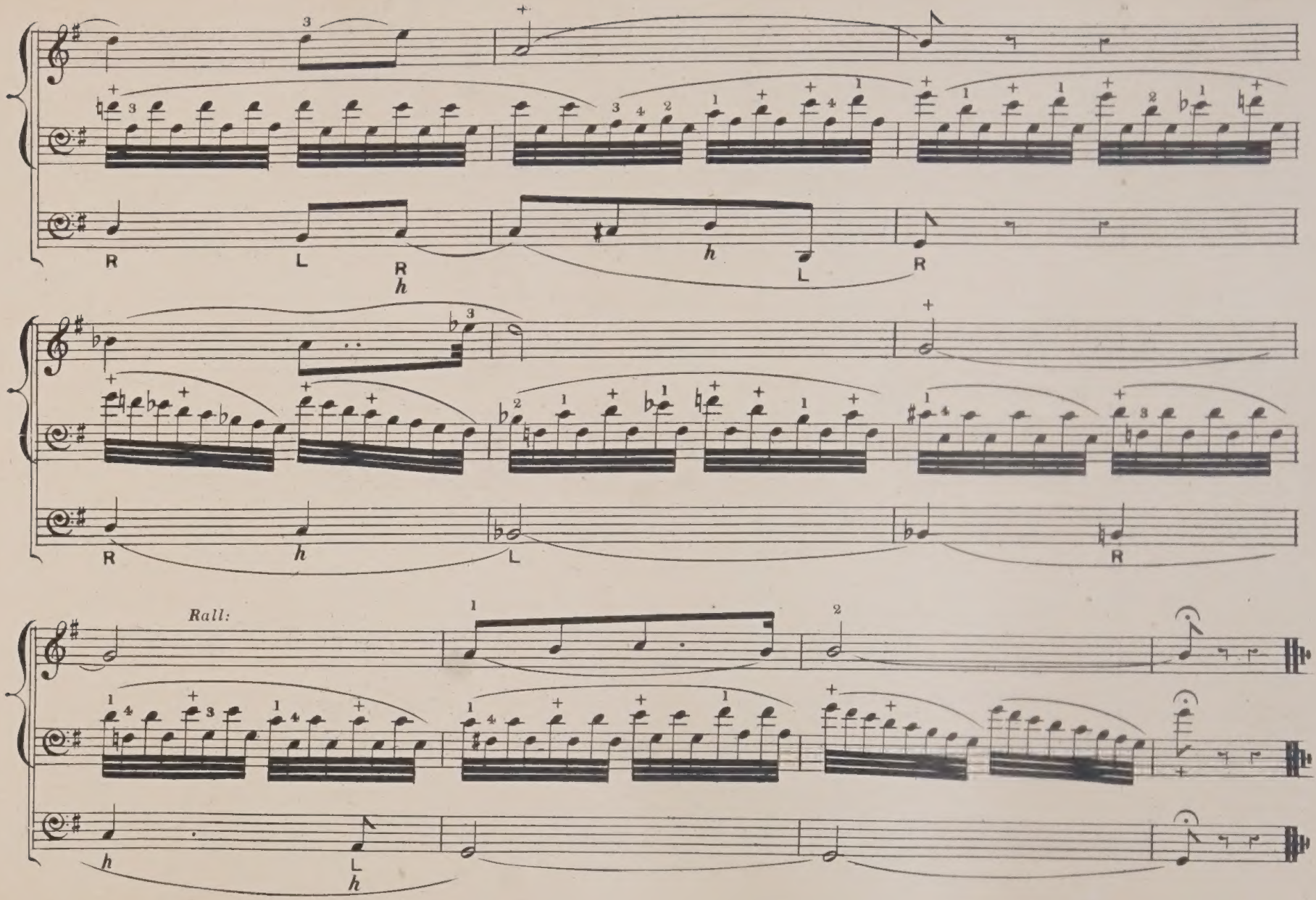

ALLEGRO MODERATO.
N.º 2.

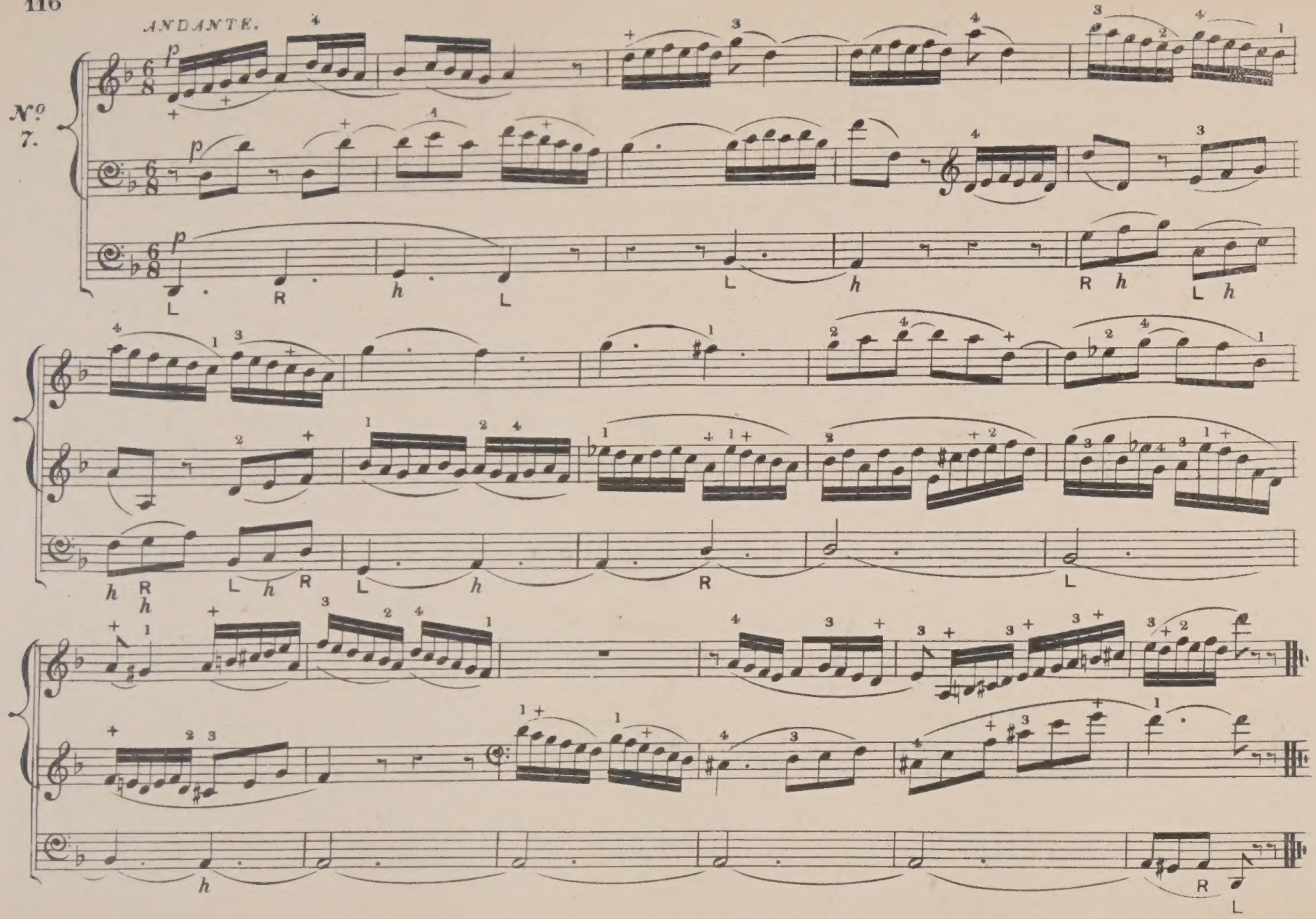

ALLEGRETTO.
No 3.

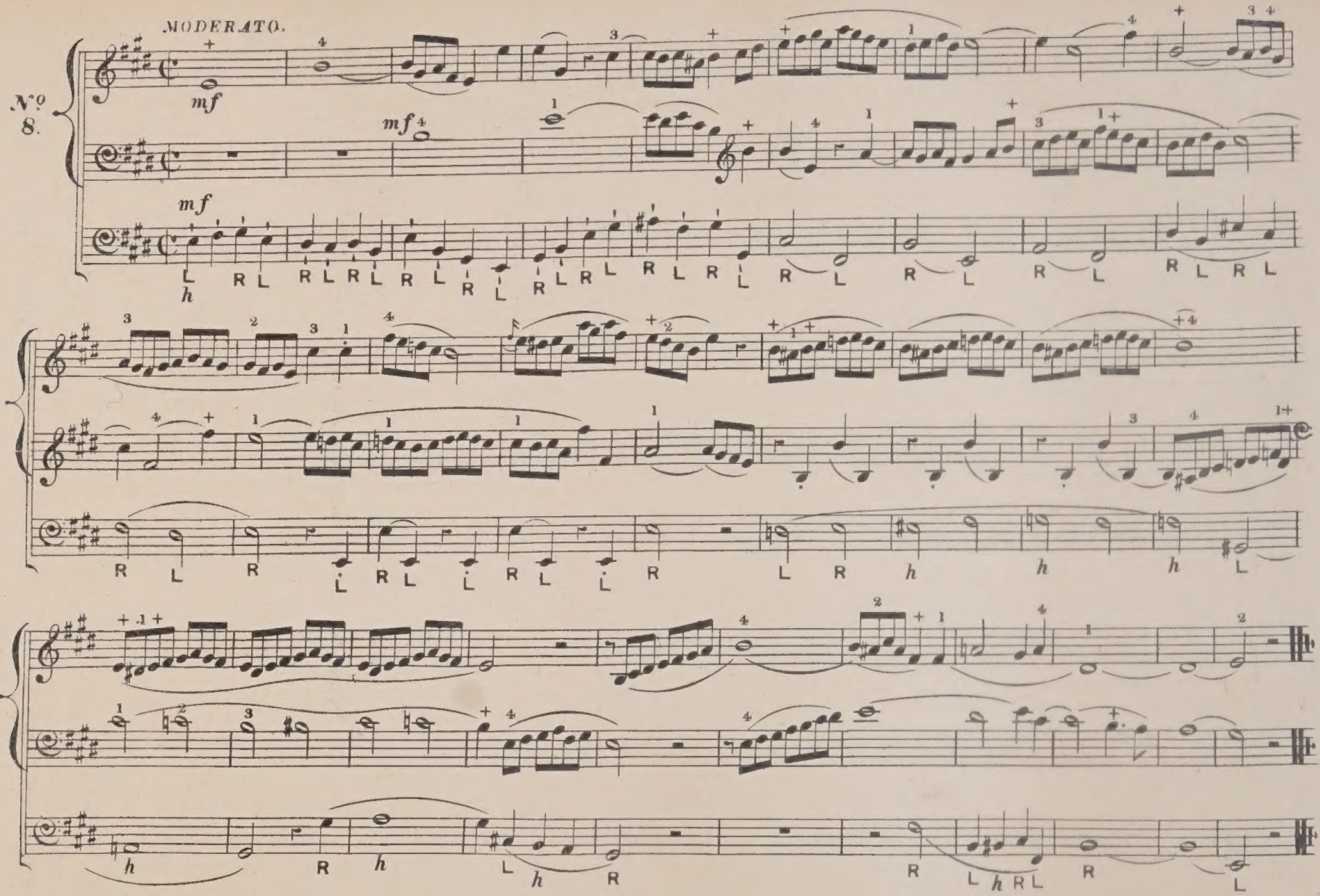

ANDANTE.
No 4.
Rall:
Tempo.


ANDANTINO.
N.º 5.


ANDANTINO.
Nº 6.
p
pp
p
h
h
R
L
L


R
L
R
h
h
L
R
R
h
L
R
Rall:
h
L
h

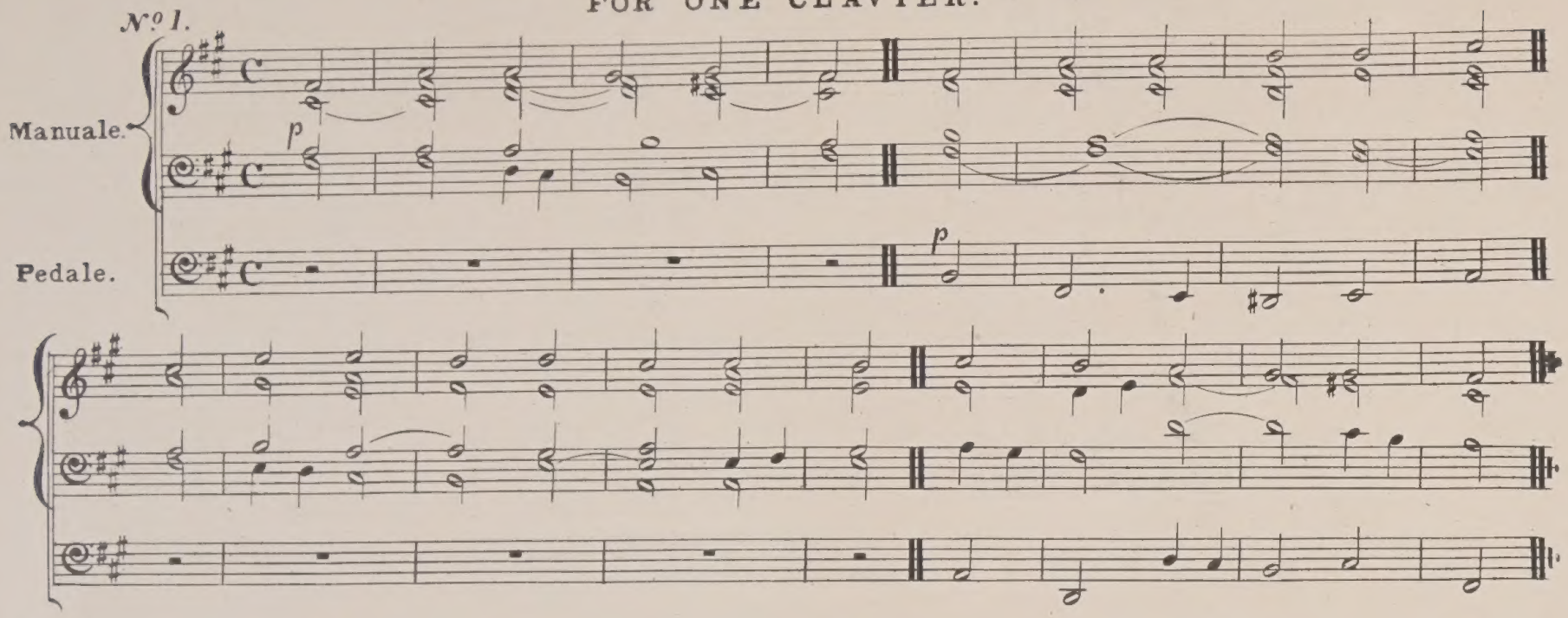

ANDANTE.
No 7.


MODERATO.
No 8.
mf
mf
mf

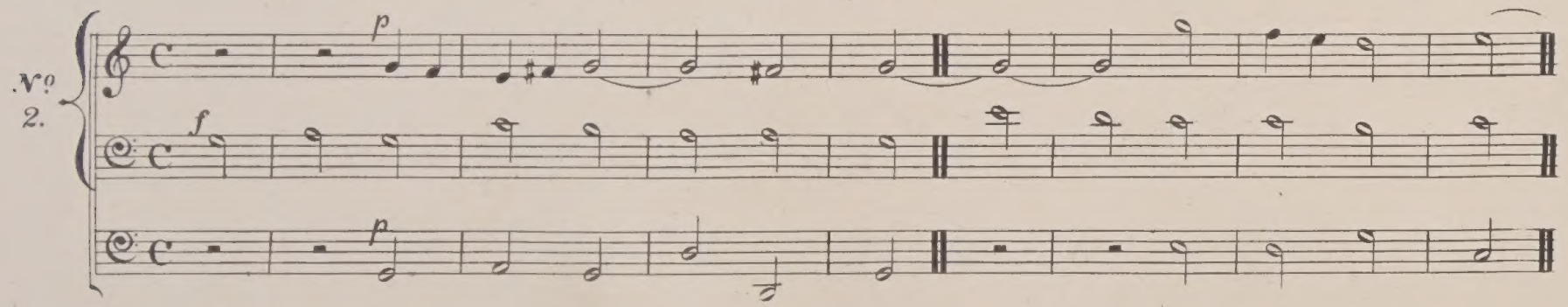
SIX CHORALES.

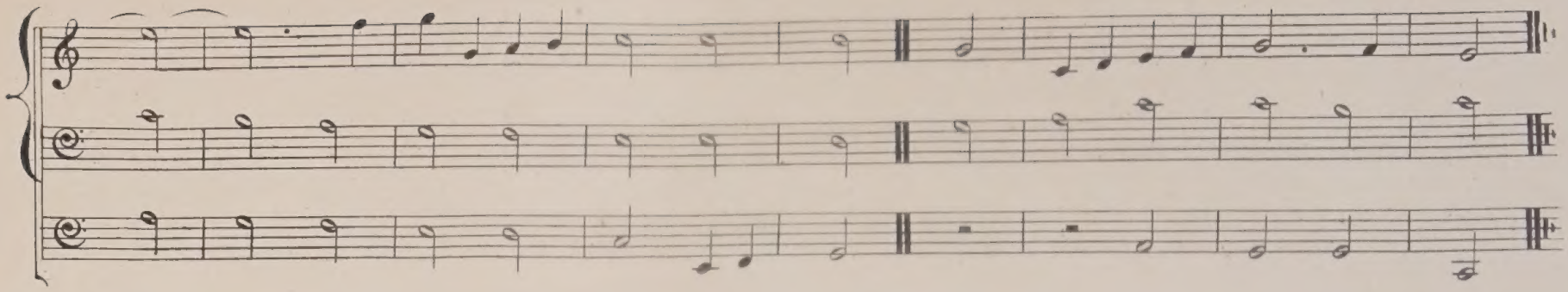
The examples from 1 to 5 shew the different forms in which the Tune may be announced to the Congregation.

FOR ONE CLAVIER.

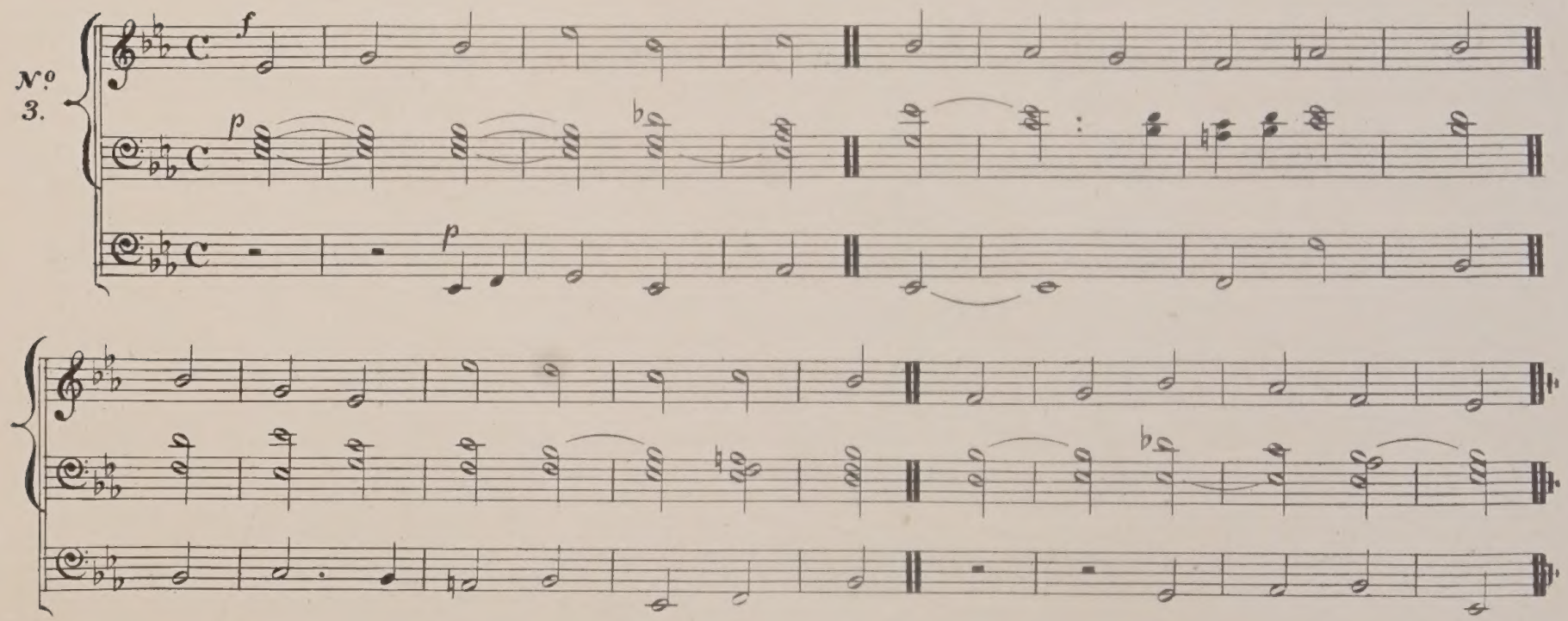


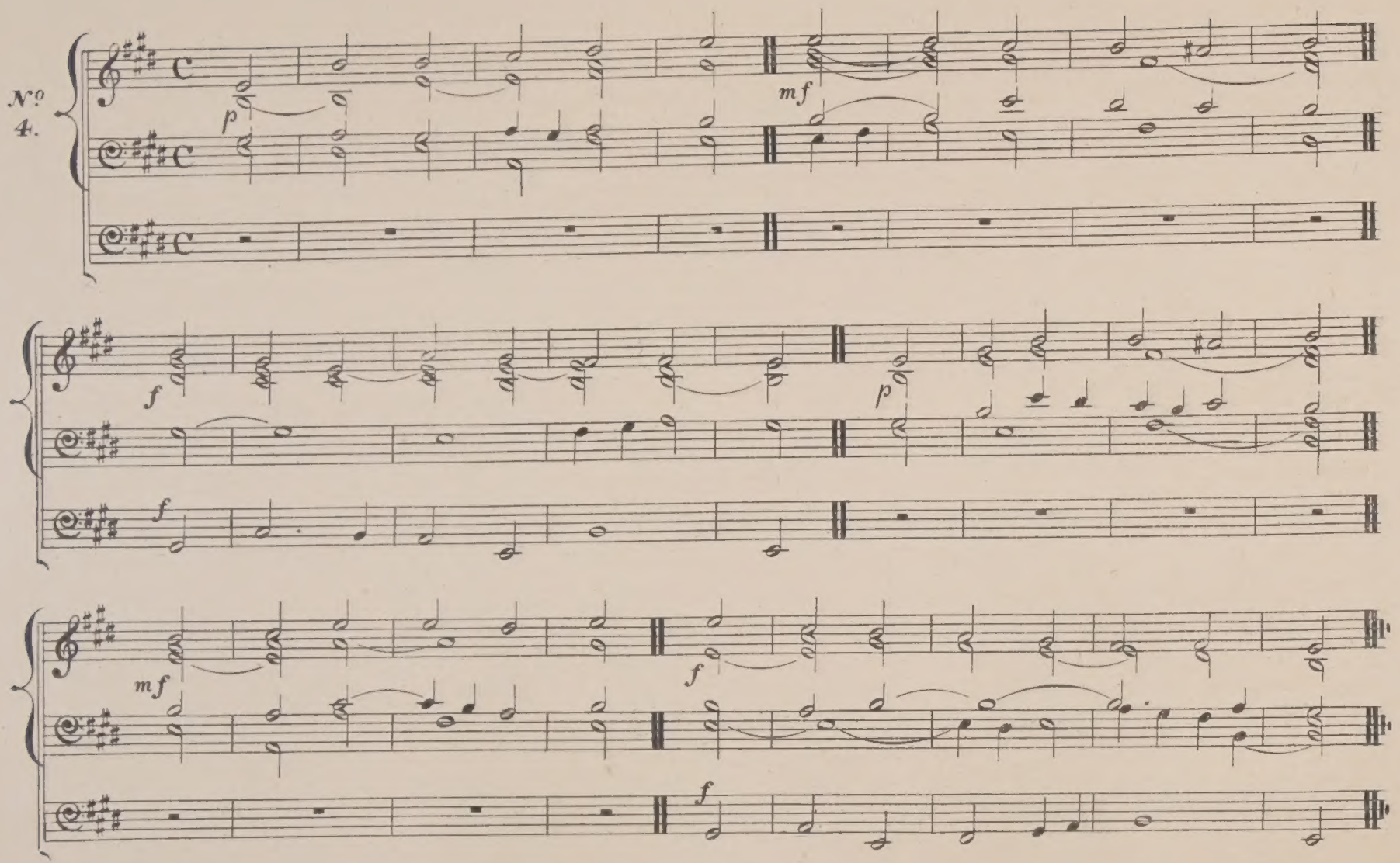
FOR TWO CLAVIERS. (Melody in the Tenor.)

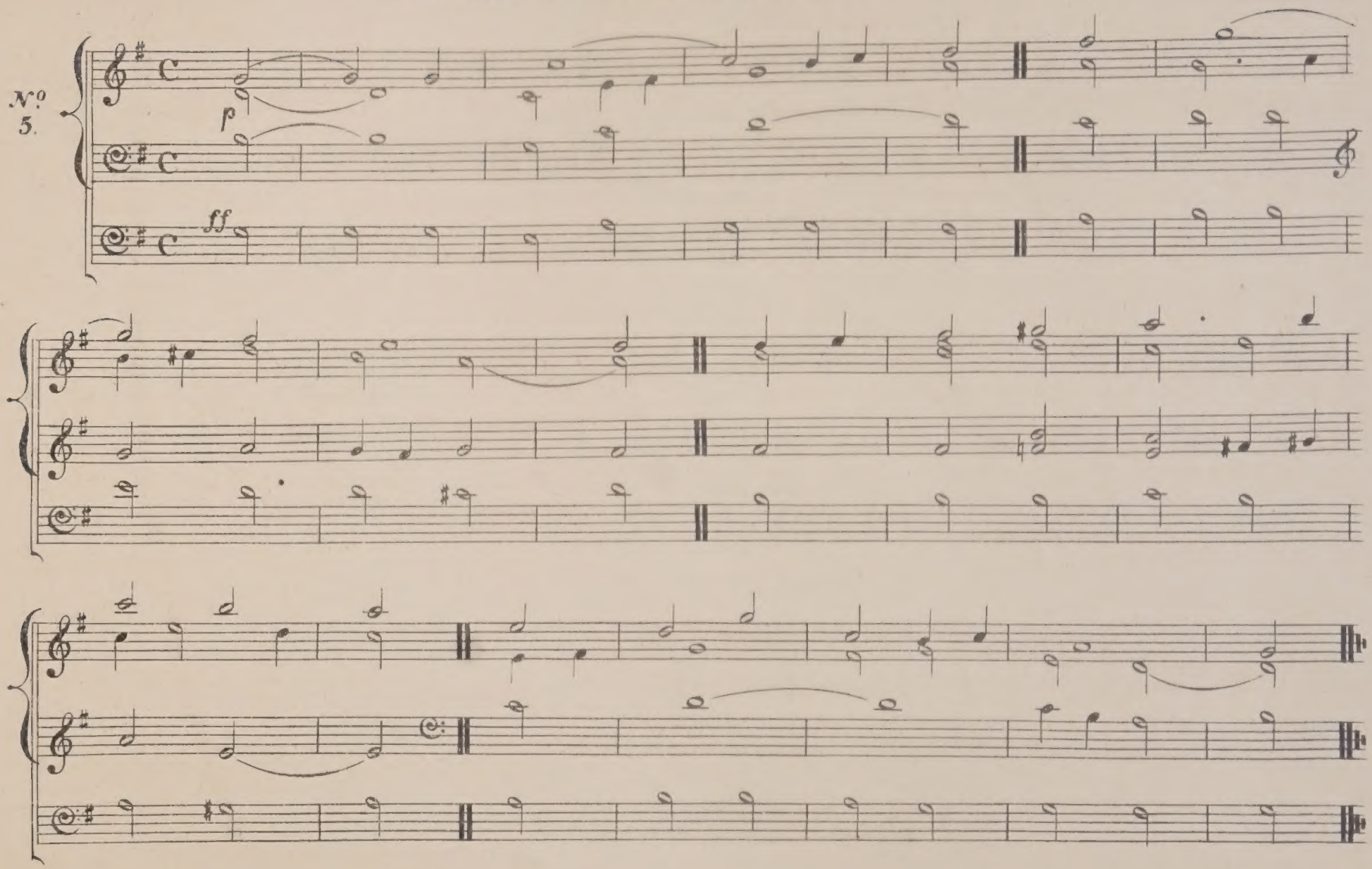




FOR TWO CLAVIERS. (Melody in the Soprano.)



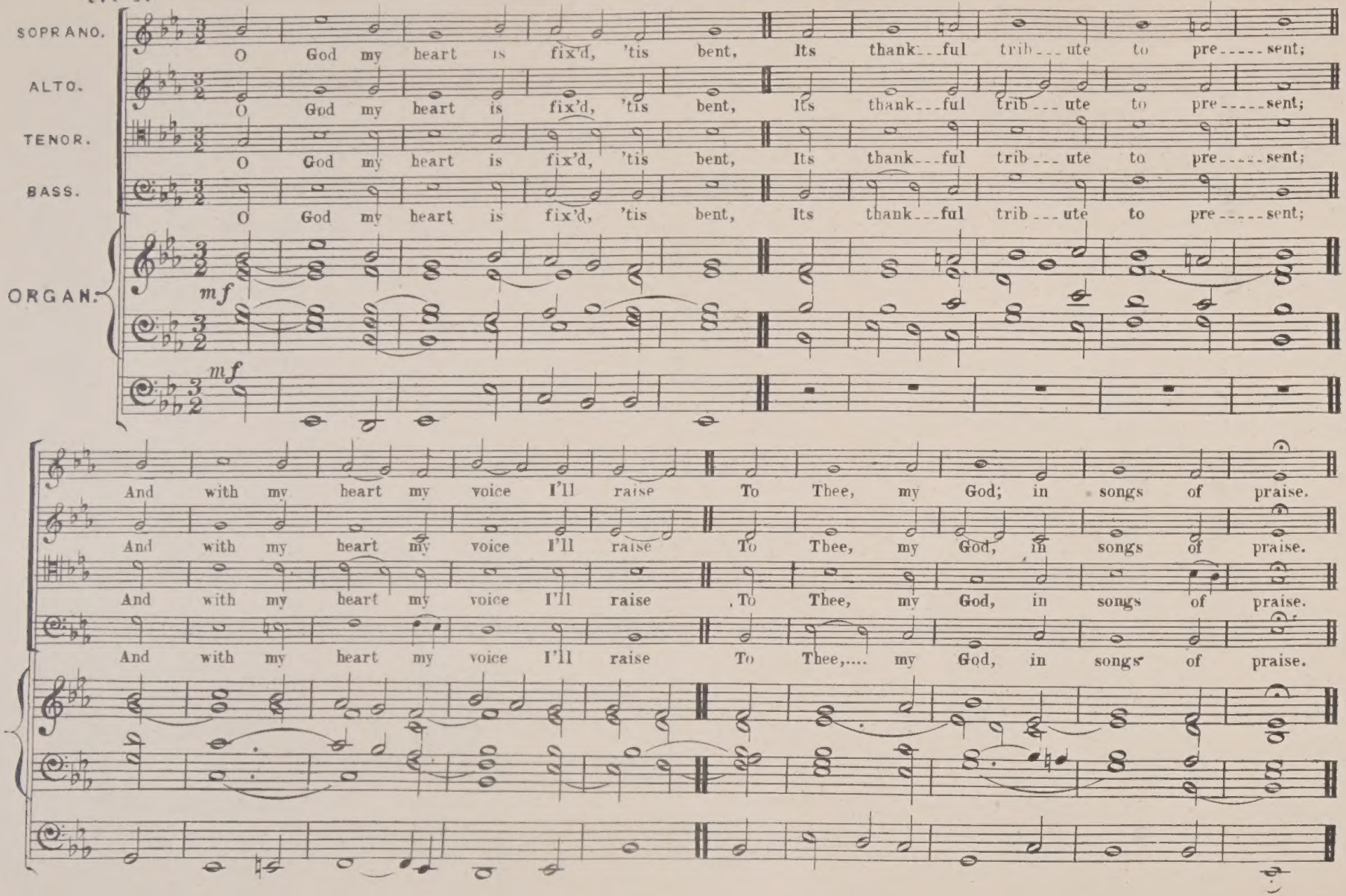

No 4.
p
mf
f
f
p
mf
f
f

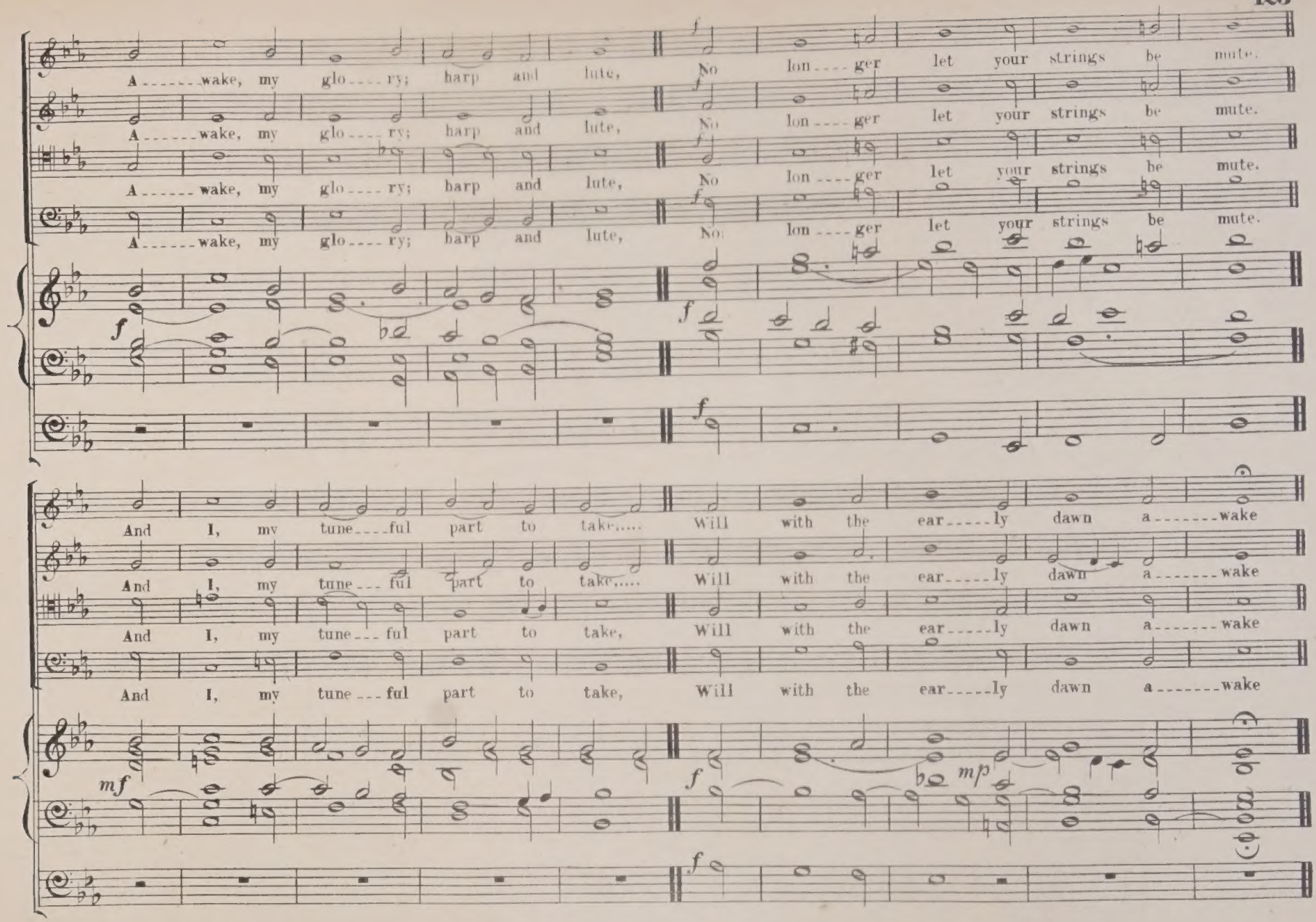

No. 5.
p
ff

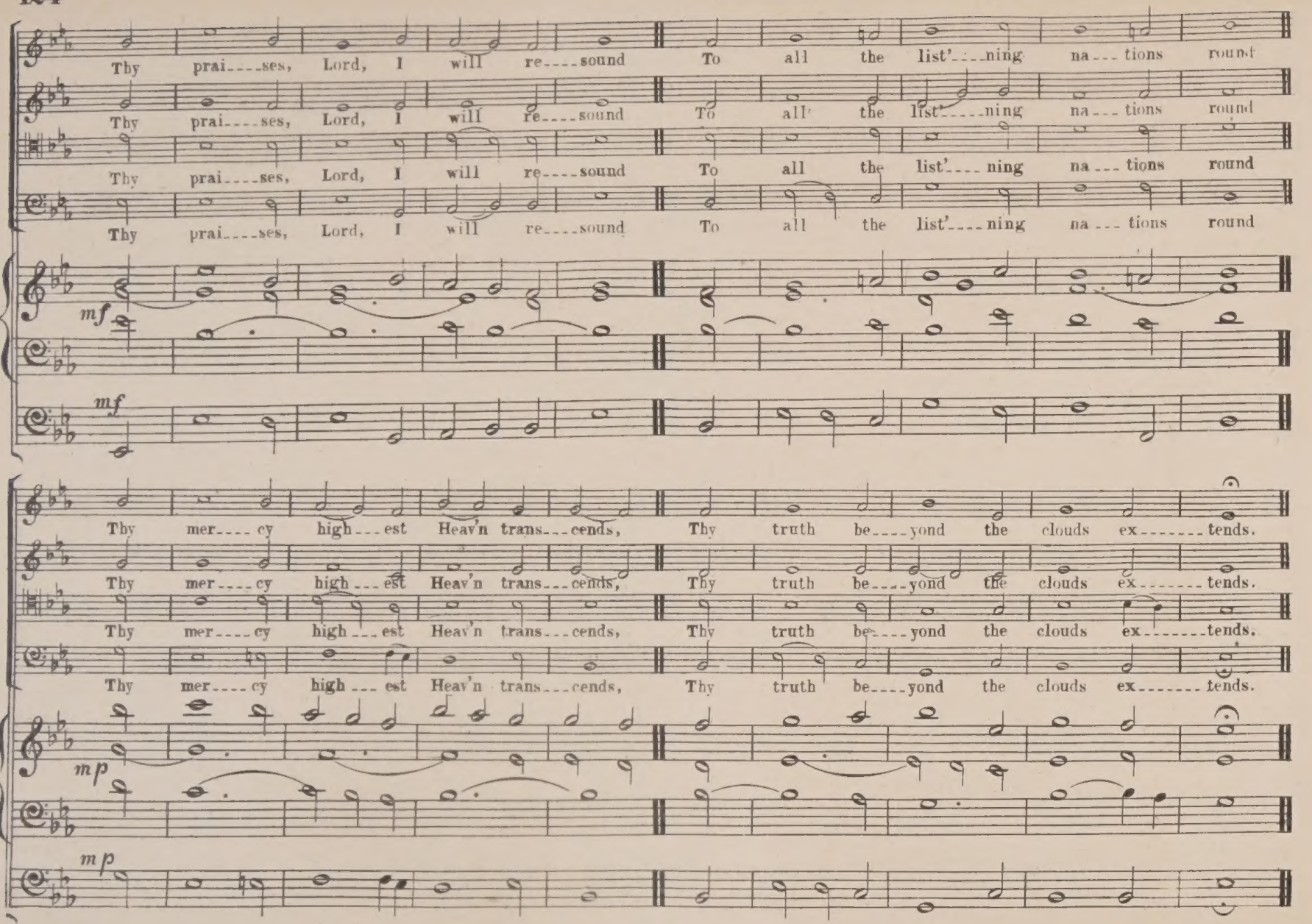
FOR THE CONGREGATION AND ORGAN.

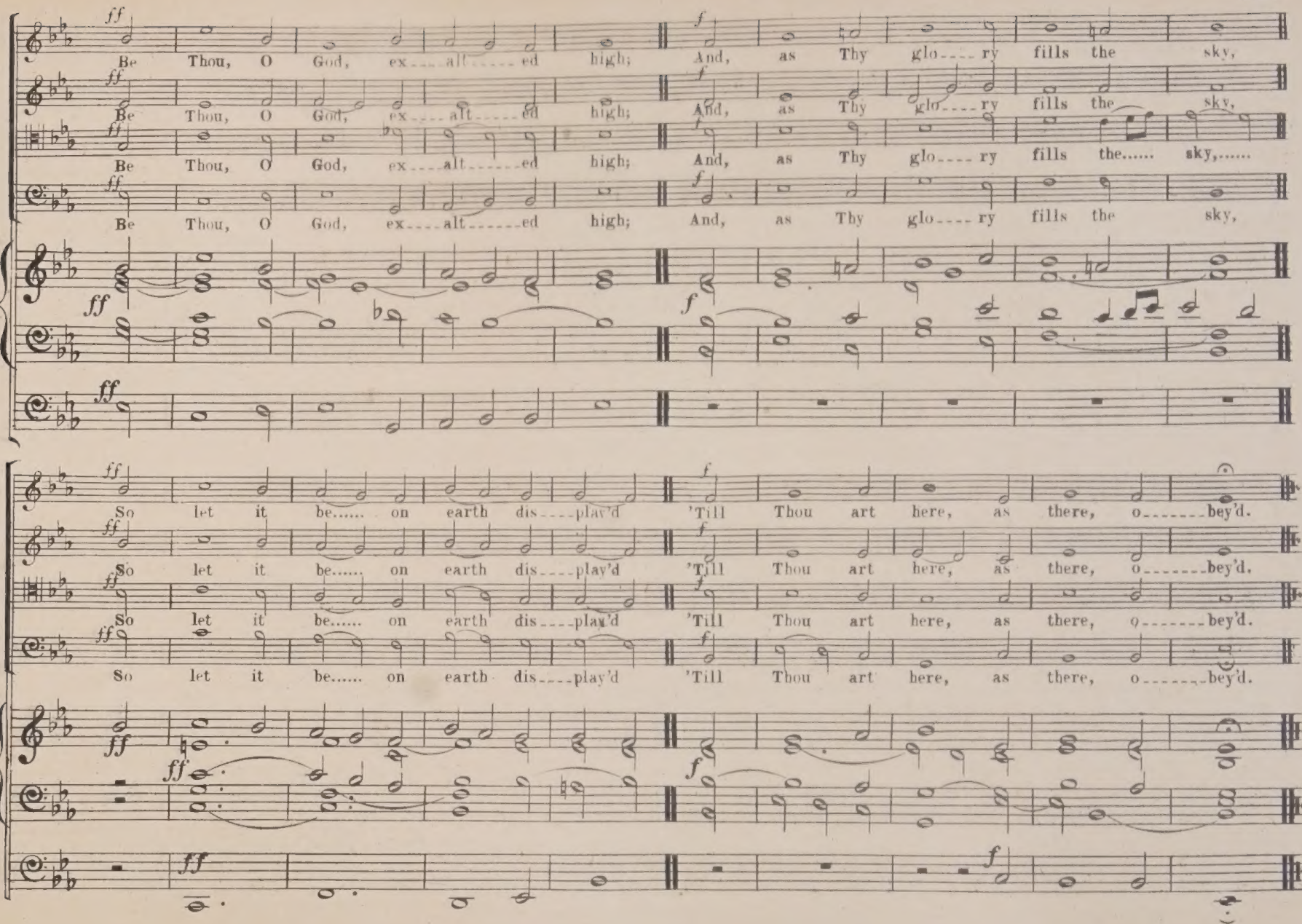
No 6.

PSALM 57. *Last Four Verses.*



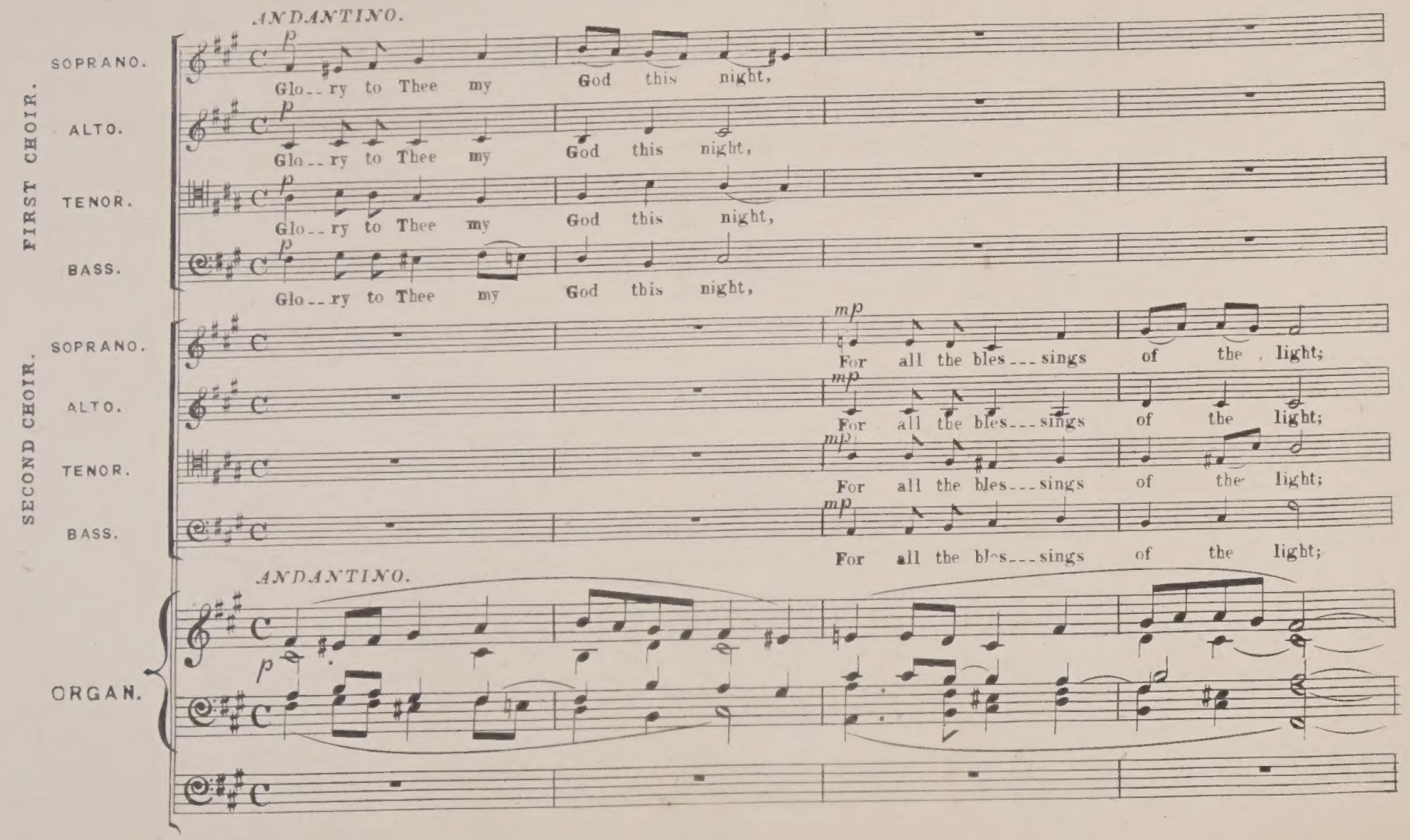

A wake, my glo ry; harp and lute, No lon ger let your strings be mute.
A wake, my glo ry; harp and lute, No lon ger let your strings be mute.
A wake, my glo ry; harp and lute, No lon ger let your strings be mute.
A wake, my glo ry; harp and lute, No lon ger let your strings be mute.
And I, my tune ful part to take..... Will with the ear ly dawn a wake
And I, my tune ful part to take..... Will with the ear ly dawn a wake
And I, my tune ful part to take, Will with the ear ly dawn a wake
And I, my tune ful part to take, Will with the ear ly dawn a wake

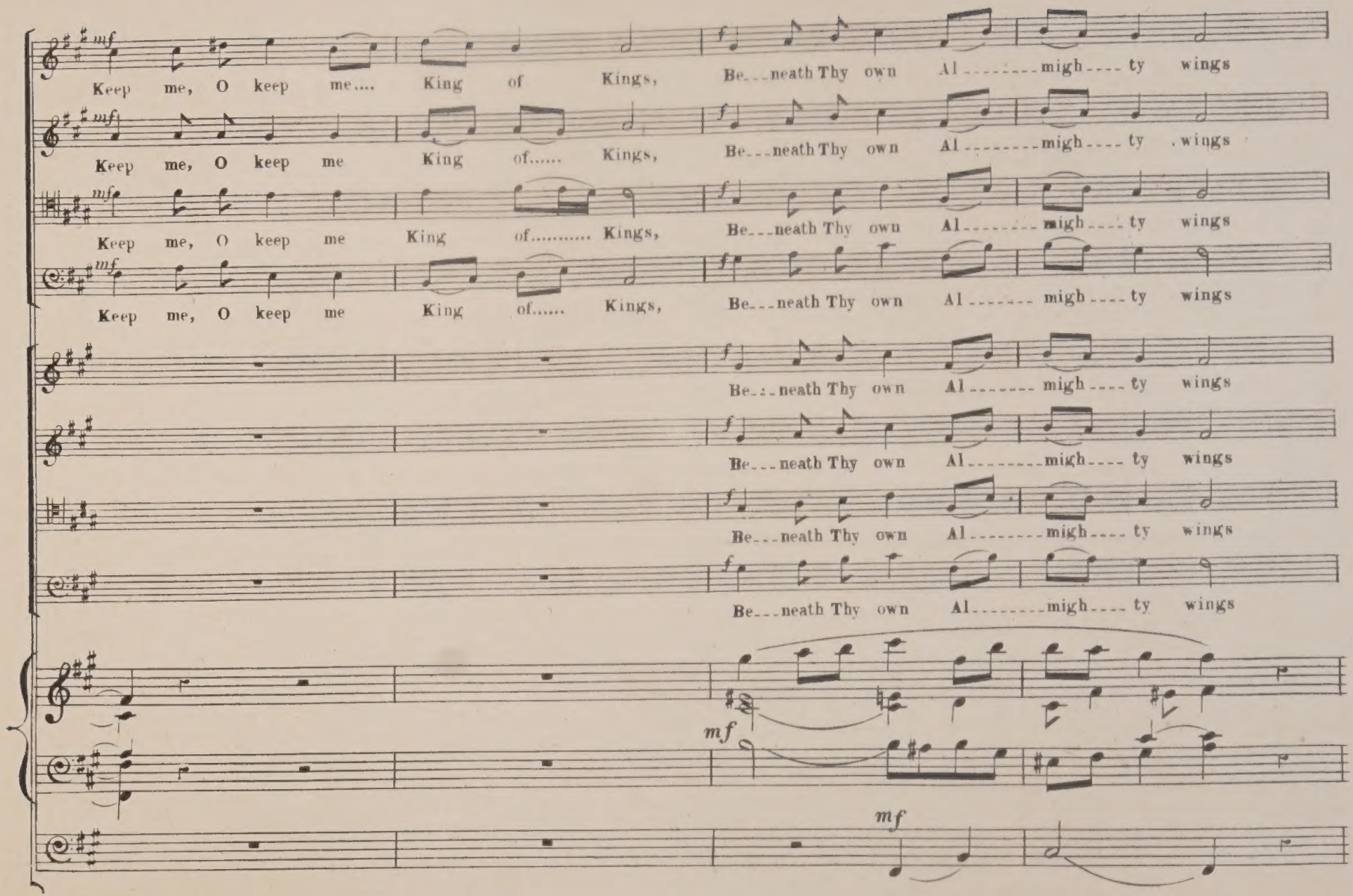

Thy prai---ses, Lord, I will re---sound To all the list'---ning na---tions round
Thy prai---ses, Lord, I will re---sound To all the list'---ning na---tions round
Thy prai---ses, Lord, I will re---sound To all the list'---ning na---tions round
Thy prai---ses, Lord, I will re---sound To all the list'---ning na---tions round
mf
mf
Thy mer---cy high---est Heav'n trans---cends, Thy truth be---yond the clouds ex---tends.
Thy mer---cy high---est Heav'n trans---cends, Thy truth be---yond the clouds ex---tends.
Thy mer---cy high---est Heav'n trans---cends, Thy truth be---yond the clouds ex---tends.
Thy mer---cy high---est Heav'n trans---cends, Thy truth be---yond the clouds ex---tends.
mp
mp

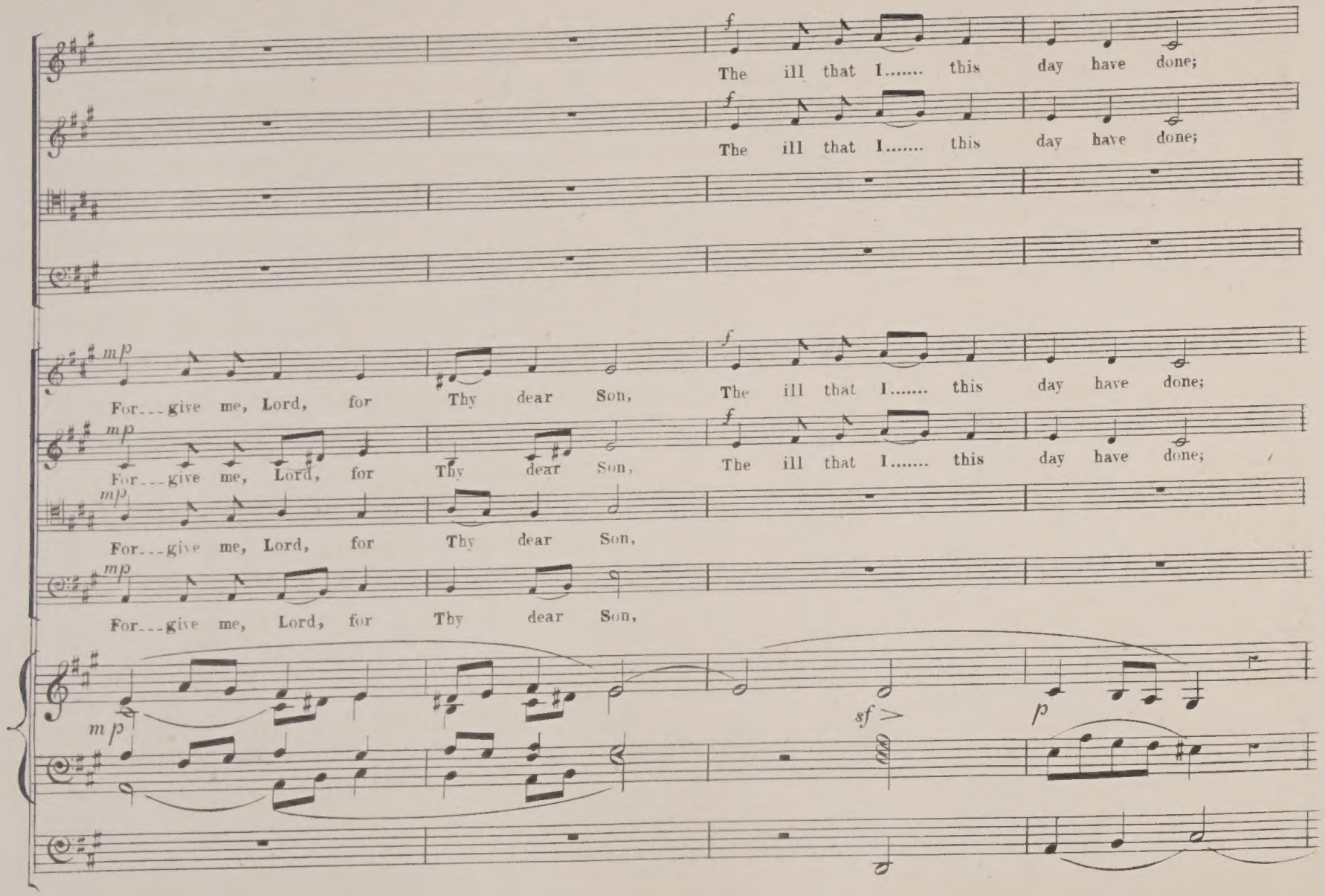

Be Thou, O God, ex---alt---ed high; And, as Thy glo---ry fills the sky,
Be Thou, O God, ex---alt---ed high; And, as Thy glo---ry fills the sky,
Be Thou, O God, ex---alt---ed high; And, as Thy glo---ry fills the..... sky,.....
Be Thou, O God, ex---alt---ed high; And, as Thy glo---ry fills the sky,
So let it be..... on earth dis---play'd 'Till Thou art here, as there, o-------bey'd.
So let it be..... on earth dis---play'd 'Till Thou art here, as there, o-------bey'd.
So let it be..... on earth dis---play'd 'Till Thou art here, as there, o-------bey'd.
So let it be..... on earth dis---play'd 'Till Thou art here, as there, o-------bey'd.

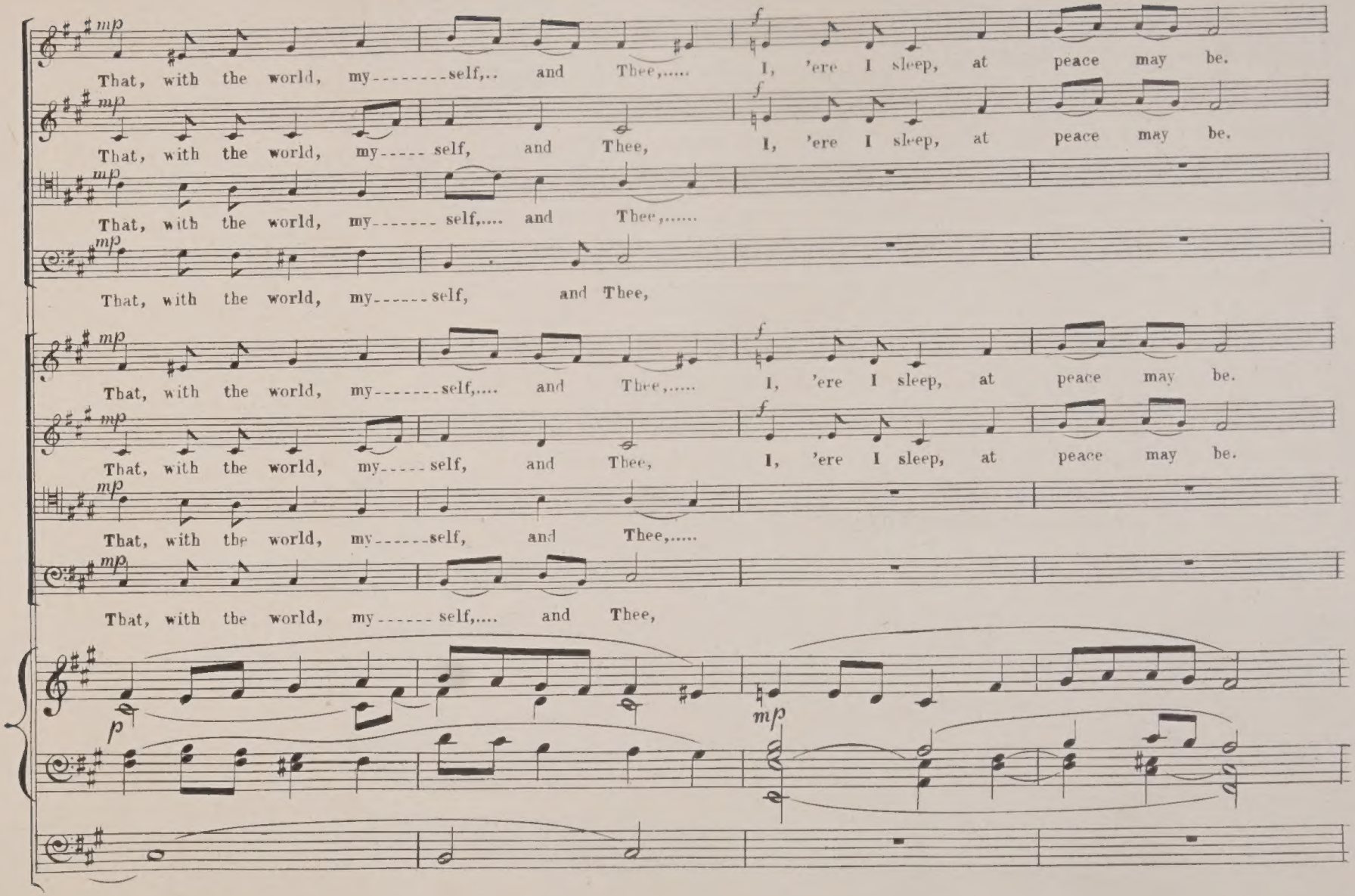
CHORAL HYMN FOR TWO CHOIRS, WITH ORGAN ACCOMPANIMENT.

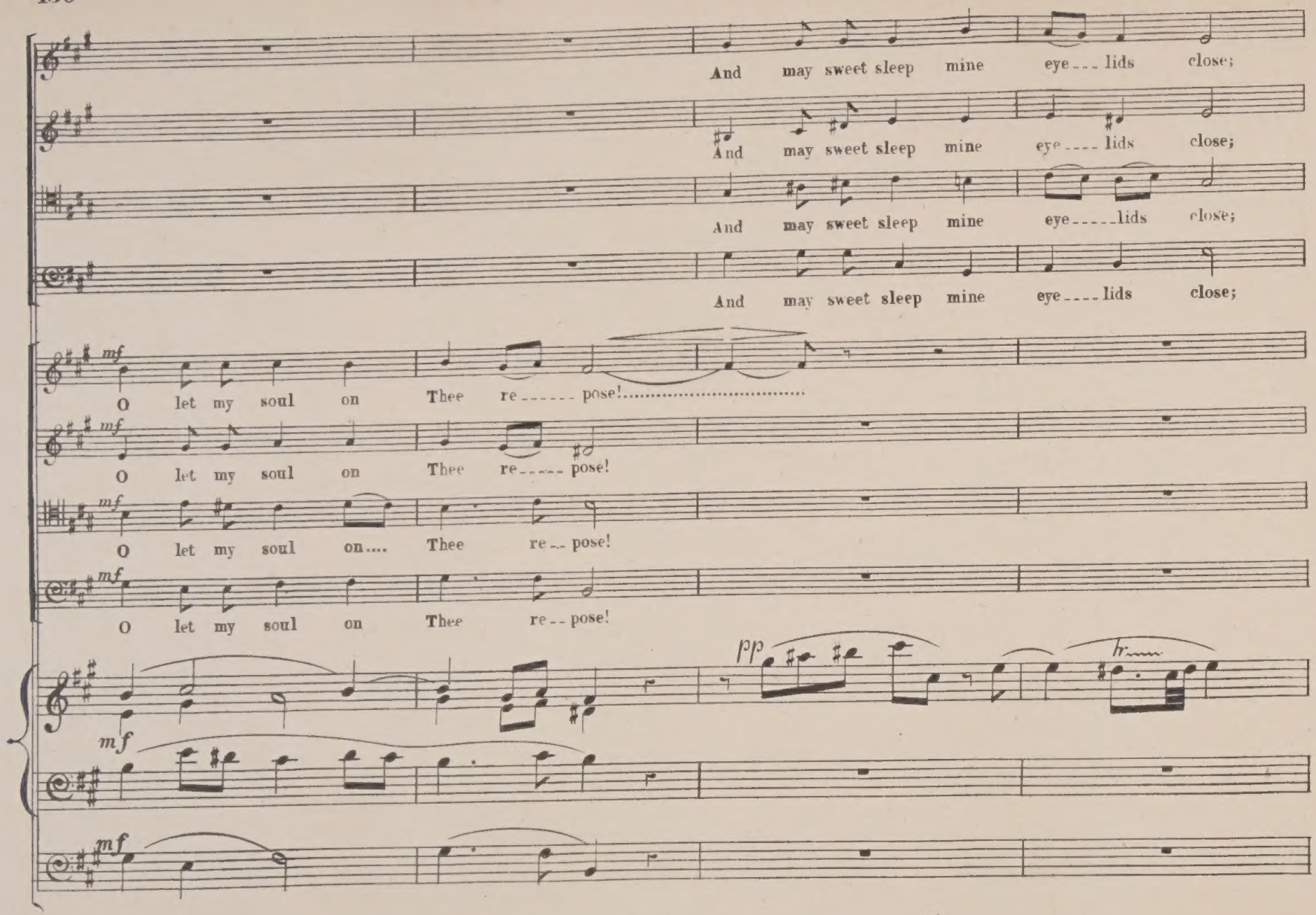
W. T. BEST.

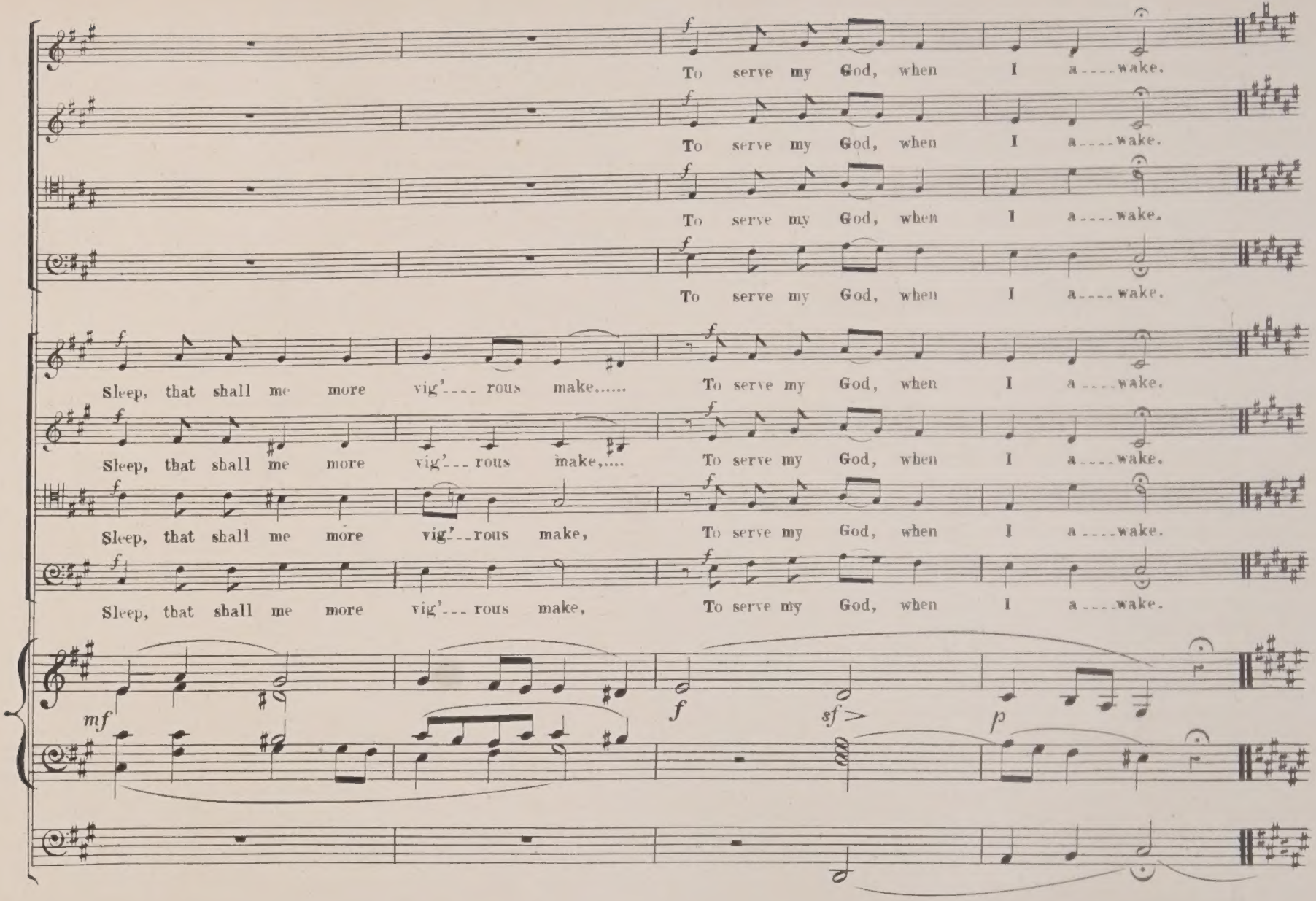


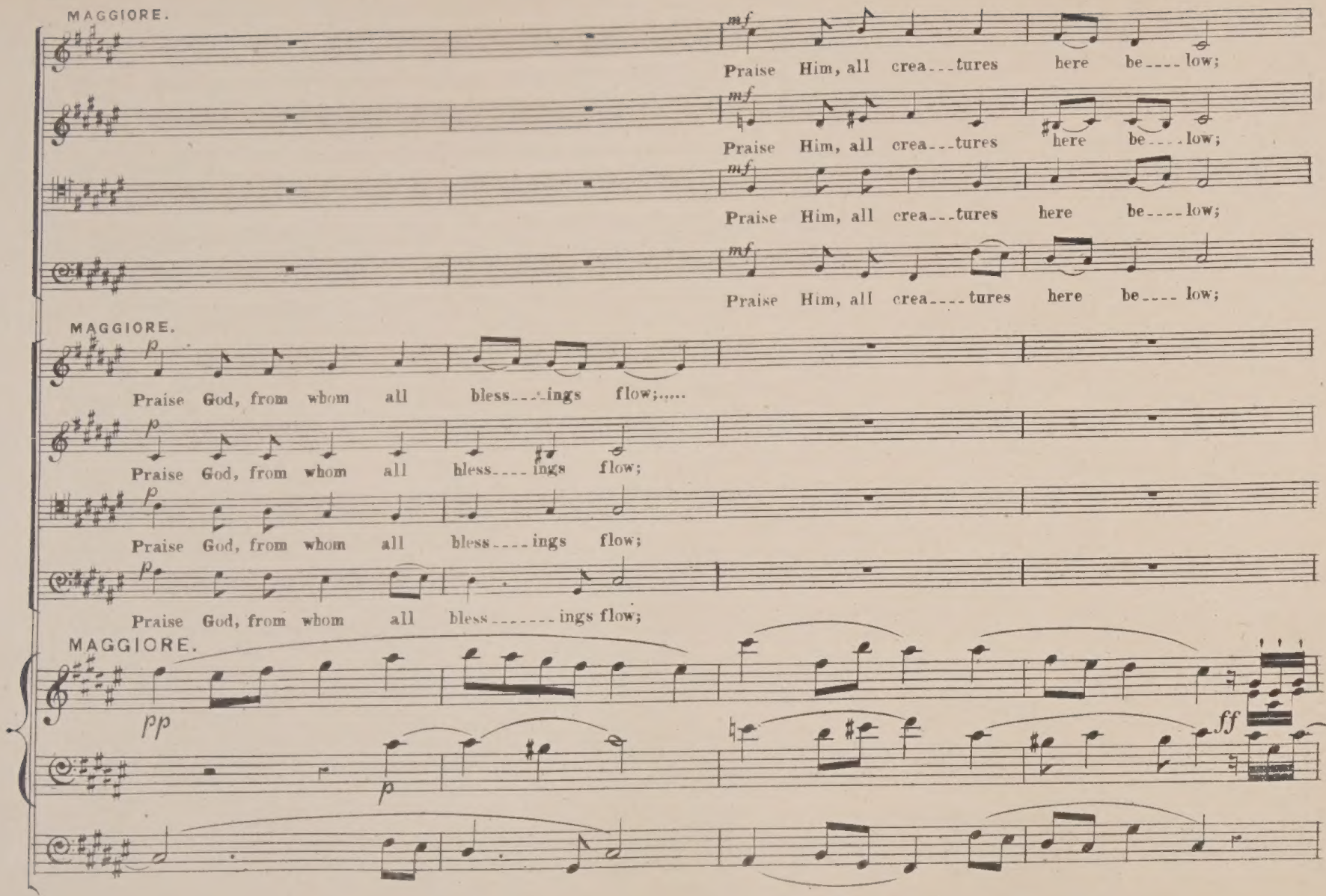

mf
Keep me, O keep me.... King of Kings,
f
Be...neath Thy own Al.....migh....ty wings
mf
Keep me, O keep me King of..... Kings,
f
Be...neath Thy own Al.....migh....ty wings
mf
Keep me, O keep me King of..... Kings,
f
Be...neath Thy own Al.....migh....ty wings
mf
Keep me, O keep me King of..... Kings,
f
Be...neath Thy own Al.....migh....ty wings
f
Be...neath Thy own Al.....migh....ty wings
f
Be...neath Thy own Al.....migh....ty wings
f
Be...neath Thy own Al.....migh....ty wings
f
Be...neath Thy own Al.....migh....ty wings
mf
mf

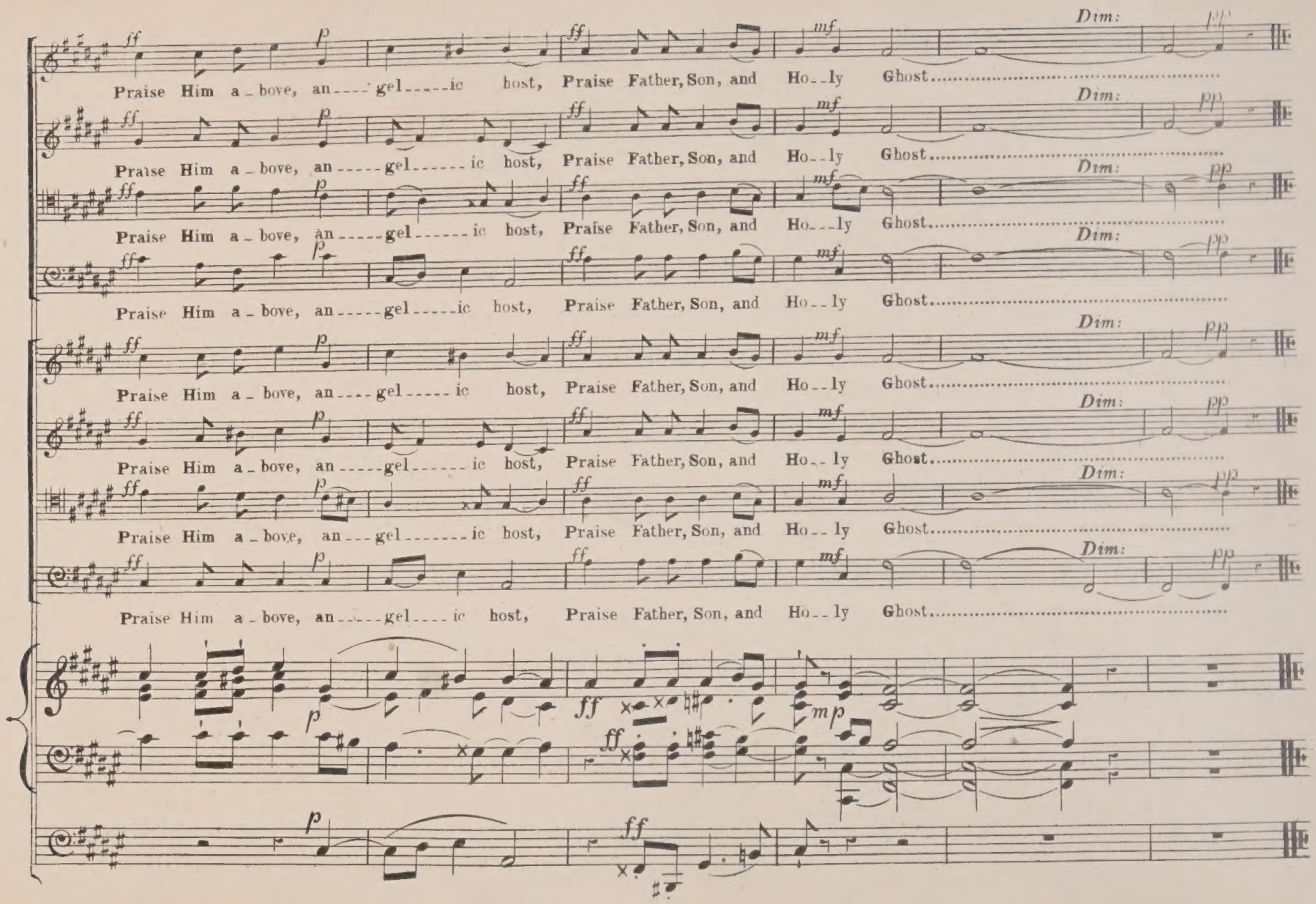

f
The ill that I..... this day have done;
f
The ill that I..... this day have done;
mp
For...give me, Lord, for Thy dear Son,
f
The ill that I..... this day have done;
mp
For...give me, Lord, for Thy dear Son,
f
The ill that I..... this day have done;
mp
For...give me, Lord, for Thy dear Son,
mp
For...give me, Lord, for Thy dear Son,
mp
sf
p


That, with the world, my-------self,.. and Thee,..... I, 'ere I sleep, at peace may be.
That, with the world, my----- self, and Thee, I, 'ere I sleep, at peace may be.
That, with the world, my------- self,.... and Thee,.....
That, with the world, my------self, and Thee,
That, with the world, my-------self,.... and Thee,..... I, 'ere I sleep, at peace may be.
That, with the world, my----- self, and Thee, I, 'ere I sleep, at peace may be.
That, with the world, my------self, and Thee,.....
That, with the world, my------ self,.... and Thee,


And may sweet sleep mine eye---lids close;
And may sweet sleep mine eye----lids close;
And may sweet sleep mine eye-----lids close;
And may sweet sleep mine eye----lids close;
mf
O let my soul on Thee re------pose!.....
mf
O let my soul on Thee re-----pose!
mf
O let my soul on.... Thee re--pose!
mf
O let my soul on Thee re--pose!
pp
hrm
mf
mf


To serve my God, when I a---wake.
To serve my God, when I a---wake.
To serve my God, when I a---wake.
To serve my God, when I a---wake.
Sleep, that shall me more vig'--- rous make.....
To serve my God, when I a---wake.
Sleep, that shall me more vig'--- rous make,....
To serve my God, when I a---wake.
Sleep, that shall me more vig'--- rous make,
To serve my God, when I a---wake.
Sleep, that shall me more vig'--- rous make,
To serve my God, when I a---wake.
mf
f
sf
p


MAGGIORE.
mf
Praise Him, all crea...tures here be....low;
mf
Praise Him, all crea...tures here be....low;
mf
Praise Him, all crea...tures here be....low;
mf
Praise Him, all crea....tures here be....low;
MAGGIORE.
p
Praise God, from whom all bless...ings flow;.....
p
Praise God, from whom all bless....ings flow;
p
Praise God, from whom all bless....ings flow;
p
Praise God, from whom all bless.....ings flow;
MAGGIORE.
pp
p
ff


Praise Him a - bove, an - gel - ic host, Praise Father, Son, and Ho - ly Ghost
Praise Him a - bove, an - gel - ic host, Praise Father, Son, and Ho - ly Ghost
Praise Him a - bove, an - gel - ic host, Praise Father, Son, and Ho - ly Ghost
Praise Him a - bove, an - gel - ic host, Praise Father, Son, and Ho - ly Ghost
Praise Him a - bove, an - gel - ic host, Praise Father, Son, and Ho - ly Ghost
Praise Him a - bove, an - gel - ic host, Praise Father, Son, and Ho - ly Ghost
Praise Him a - bove, an - gel - ic host, Praise Father, Son, and Ho - ly Ghost
Dim:

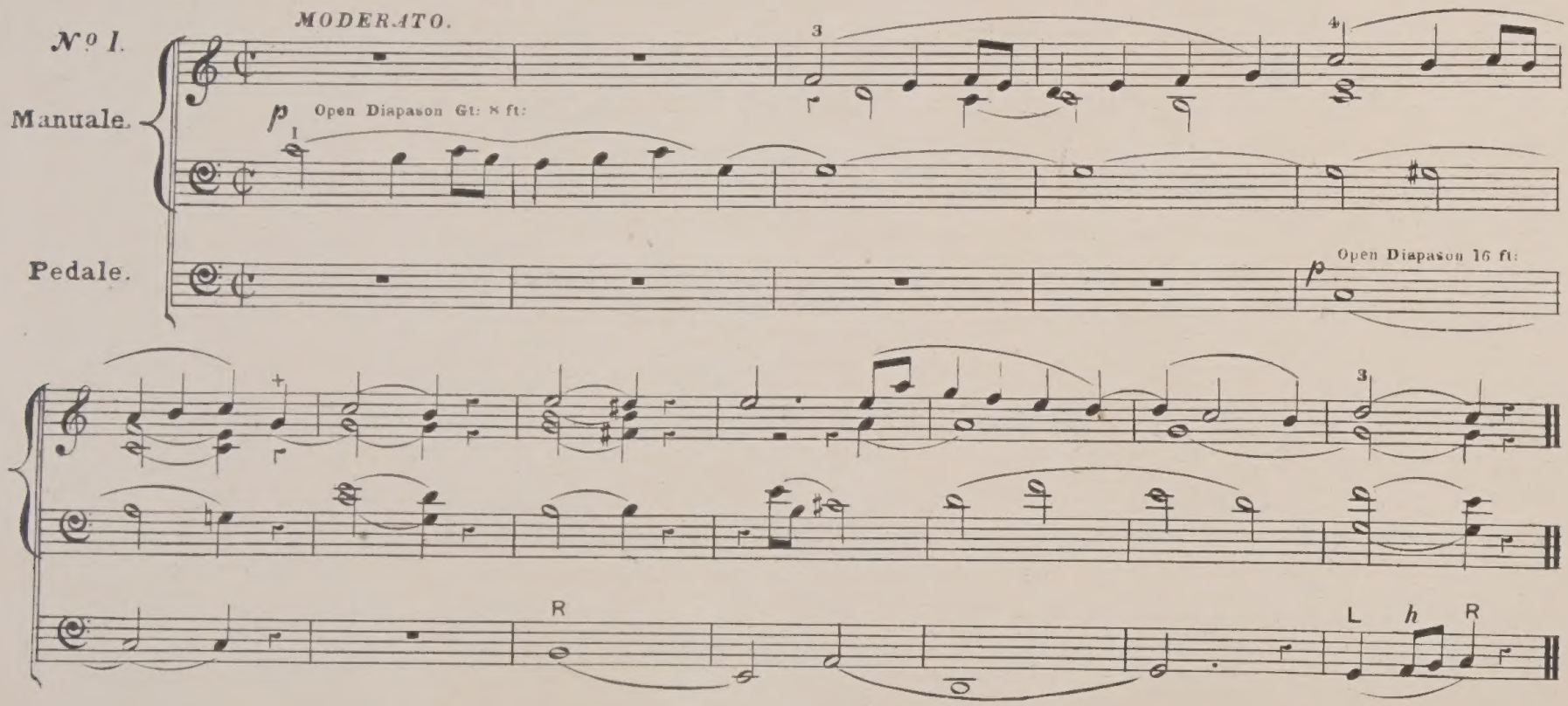
TWENTY FOUR STUDIES FOR THE ORGAN.

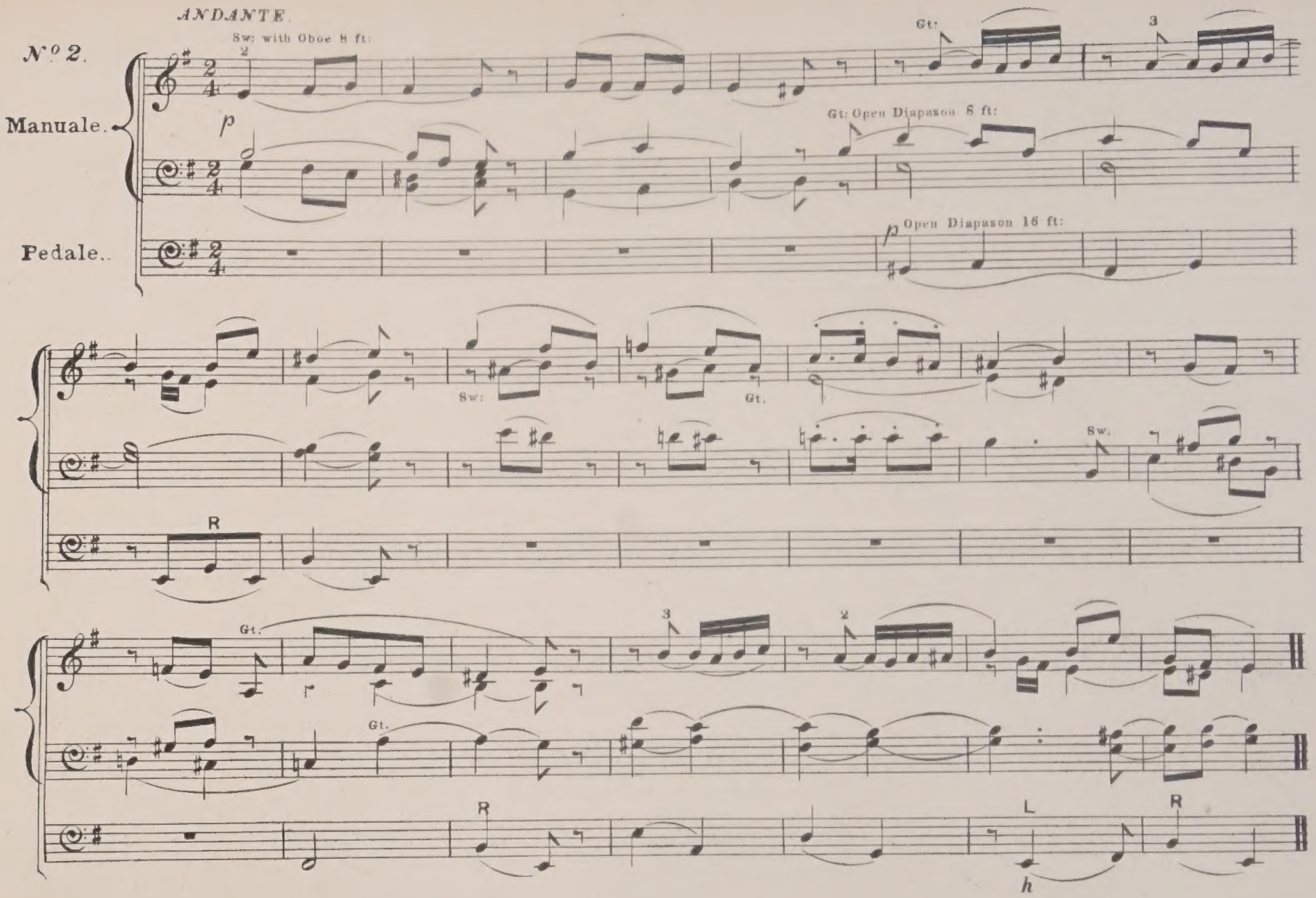
The following 24 Studies have for their principal object the alternate and combined use of the different Claviers or key-boards, by means of which most of the effects peculiar to the Organ are obtained. ———

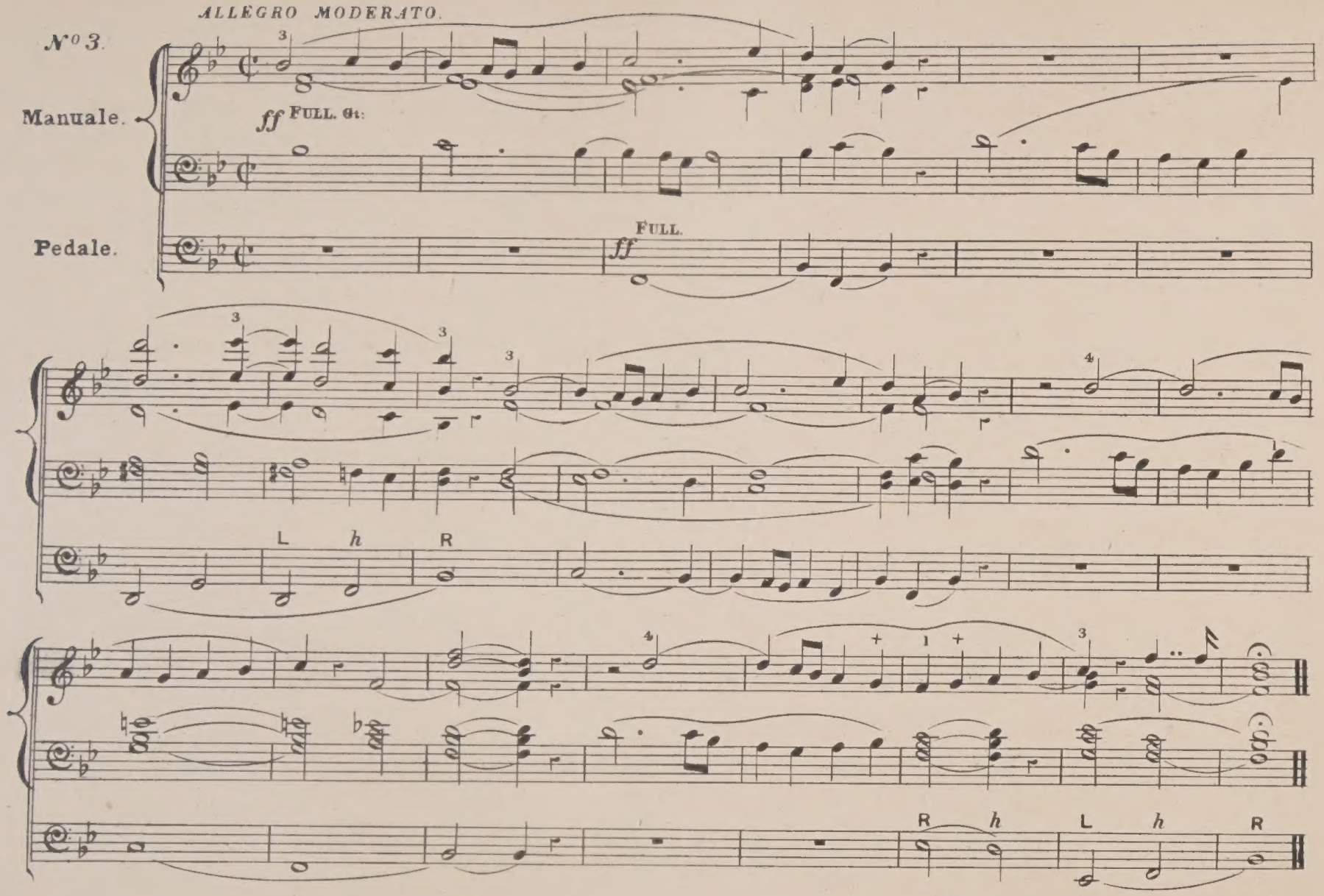
The Registering has been carefully marked to each Study; — it may be necessary however in some cases to vary it in order to suit the resources of different instruments. —

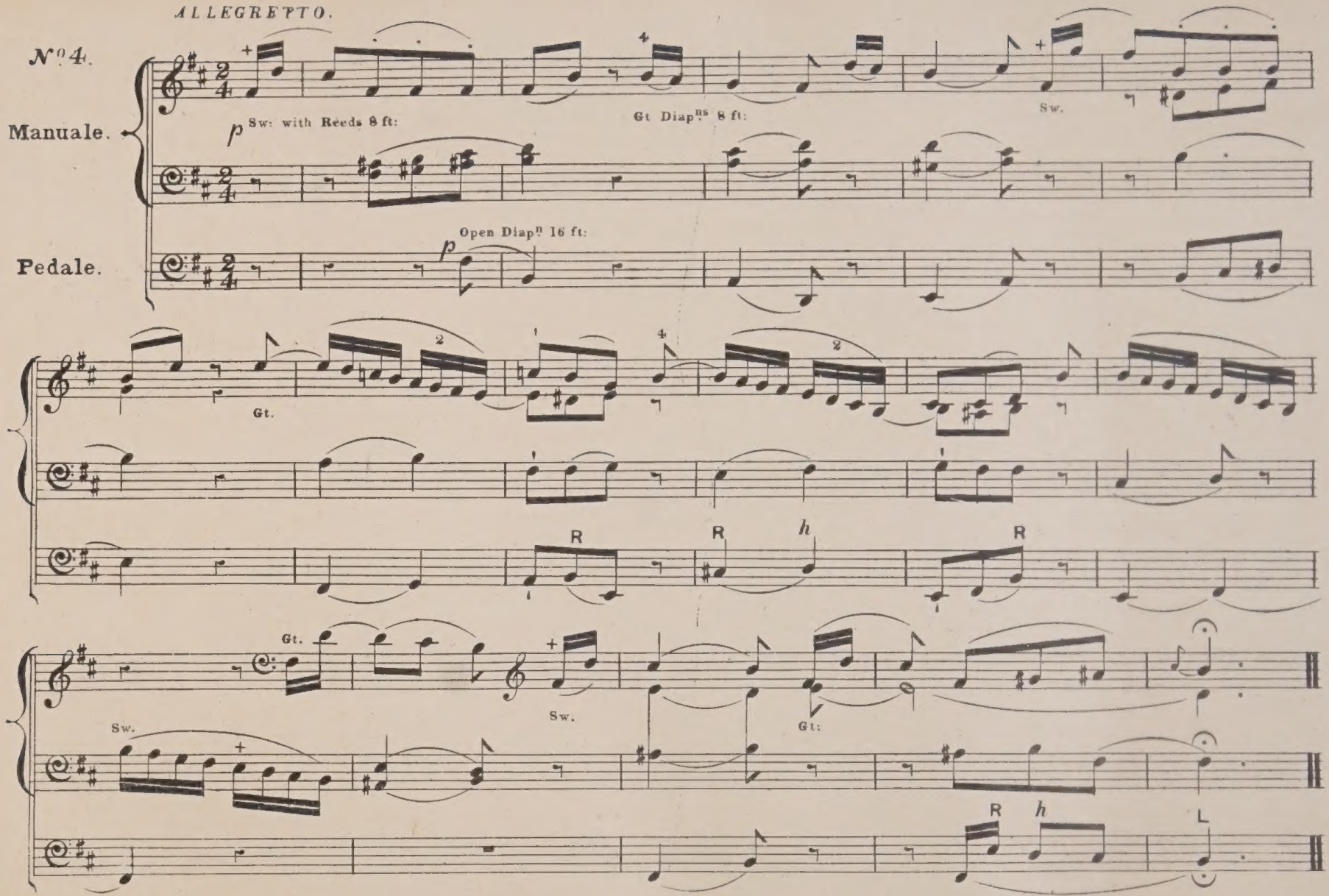
The first 15 Studies are intended for an Organ having Two Manuals and a separate Pedal Organ. ———

The fingering has been added to the leading passages throughout the work and where any difficulty occurs in the Pedal part, corresponding signs are introduced.

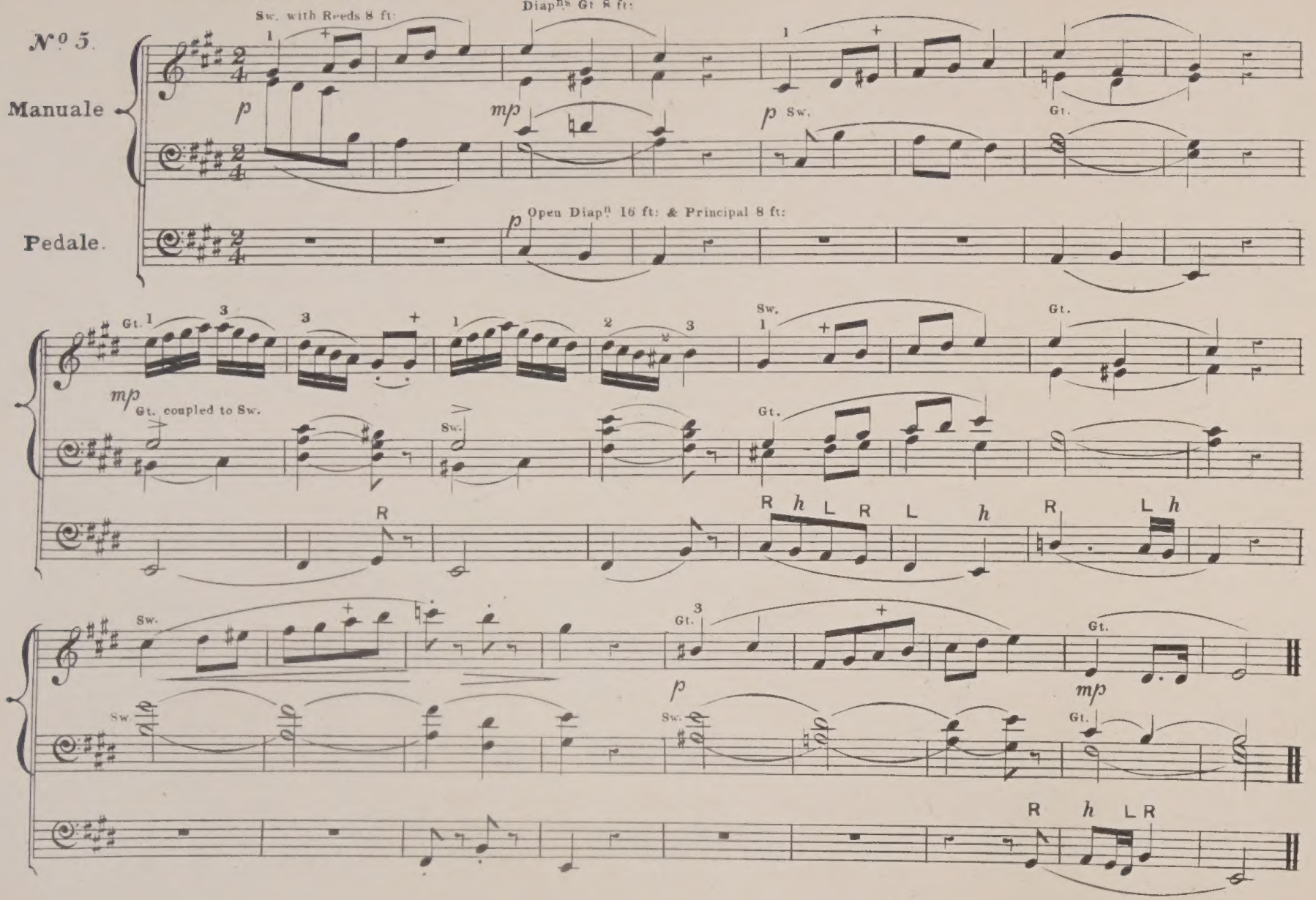



ANDANTE.
Nº 2.
Manuale.
Pedale.
Sw: with Oboe 8 ft:
Gt:
Gt: Open Diapason 8 ft:
Open Diapason 16 ft:
Sw:
Gt.
R
L
h


ALLEGRO MODERATO.
N° 3.
Manuale.
Pedale.
ff FULL. Gt.
FULL.
ff
L h R
R h L h R

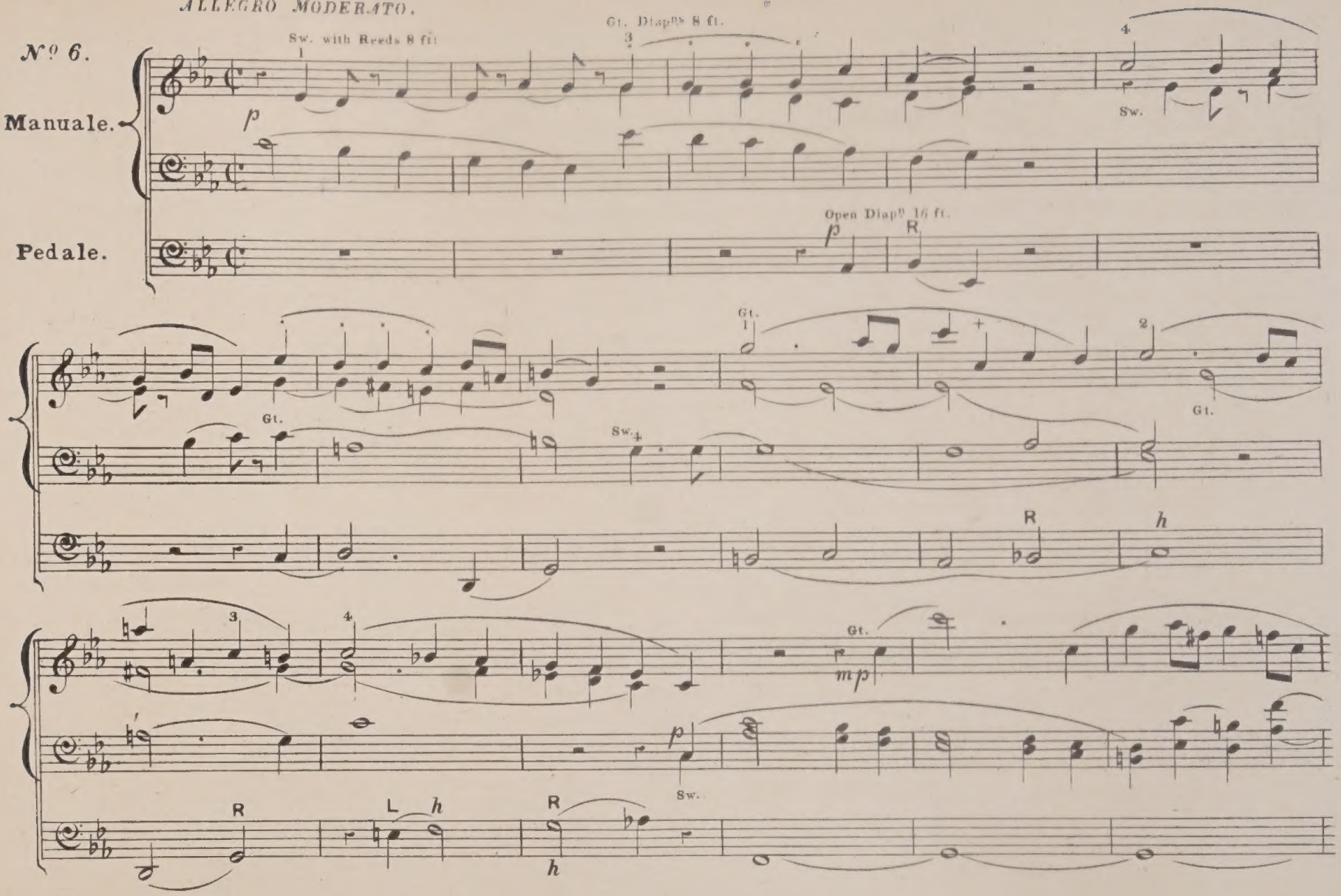

ALLEGRETTO.
No 4.
Manuale.
Pedale.
p Sw: with Reeds 8 ft:
Gt Diapns 8 ft:
Sw.
p Open Diapn 16 ft:
Gt.
R
R
h
R
Gt.
Sw.
Sw.
Gt:
R
h
L

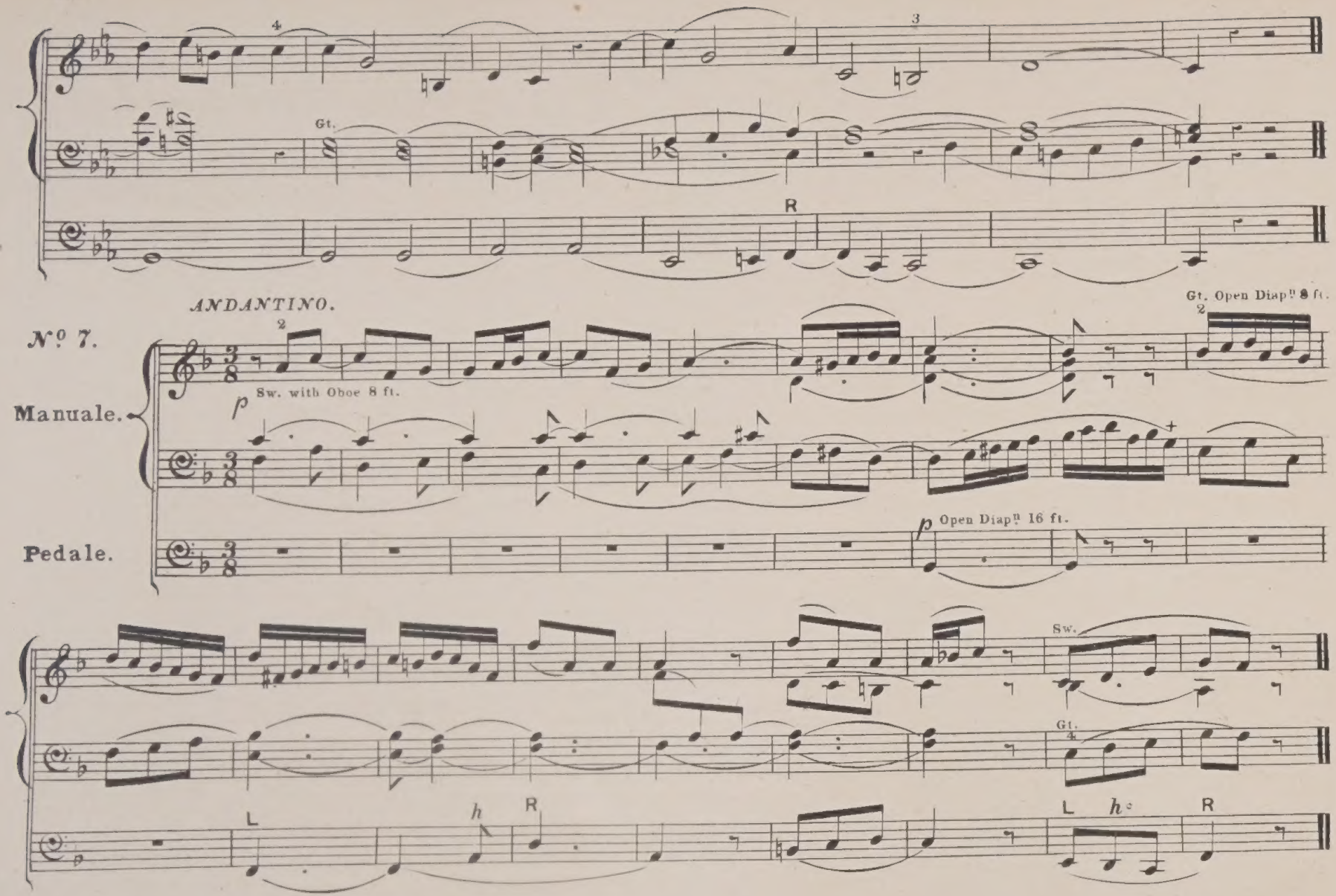
ANDANTE CON MOTO.

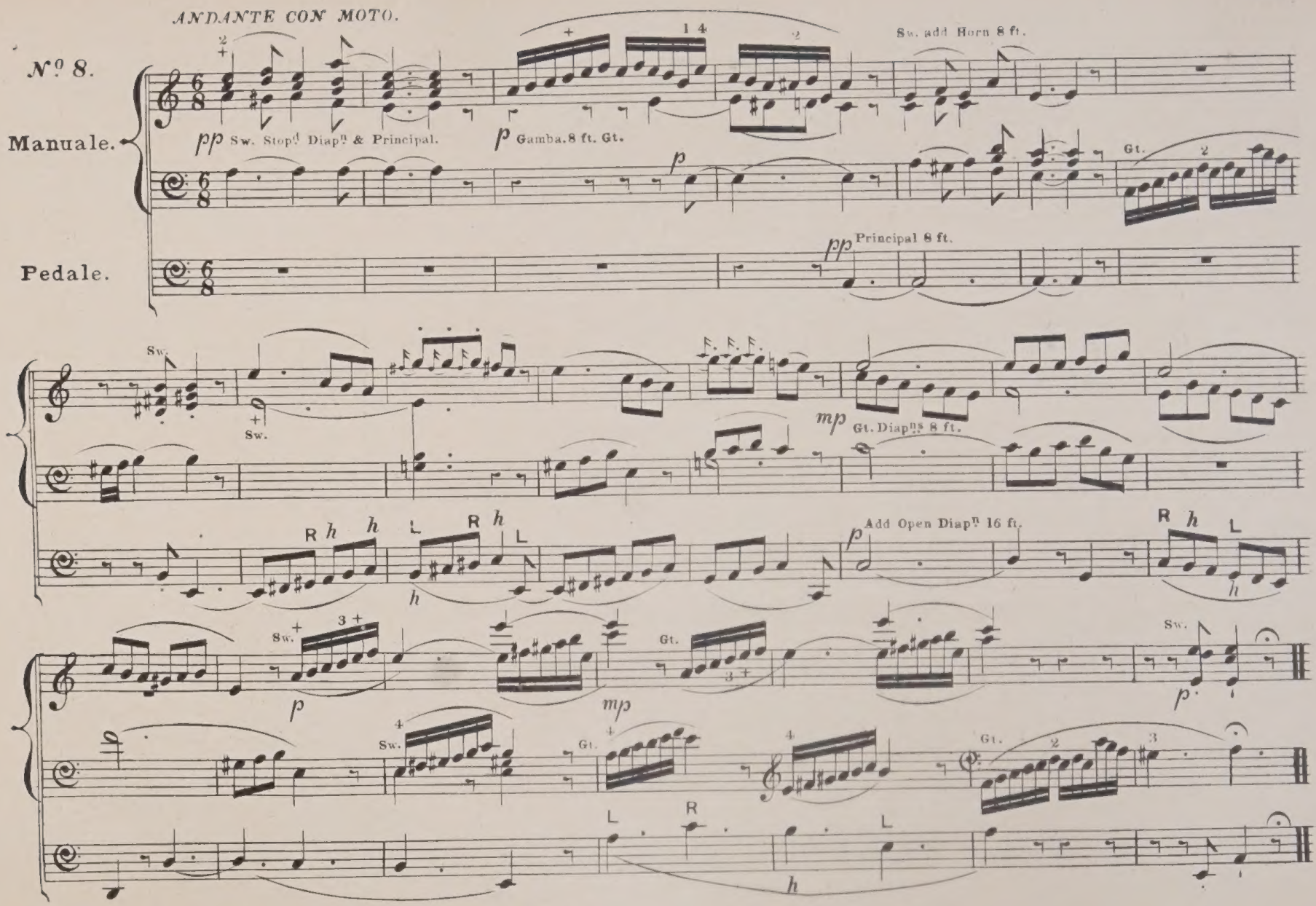


ALLEGRO MODERATO.

№ 6.

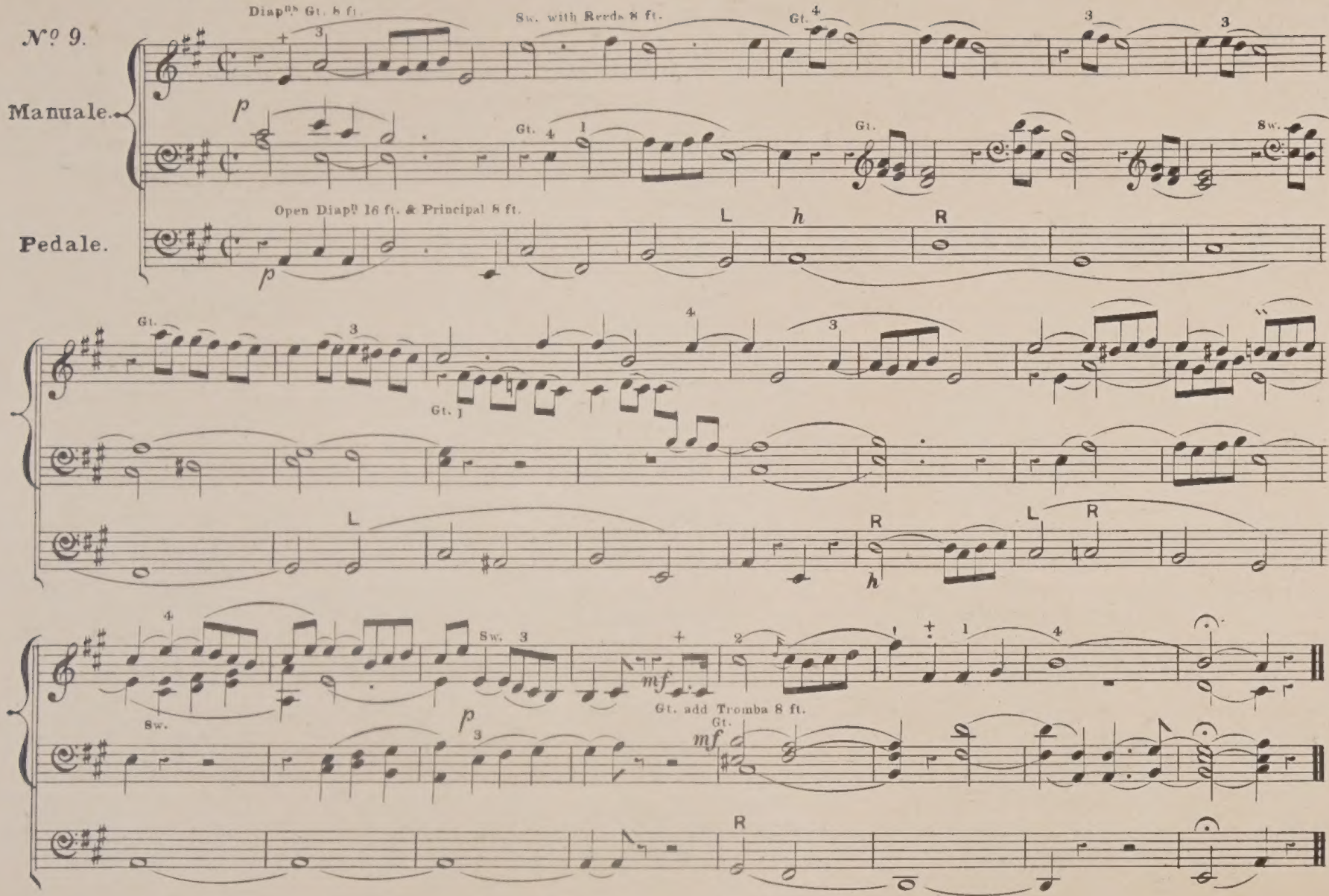


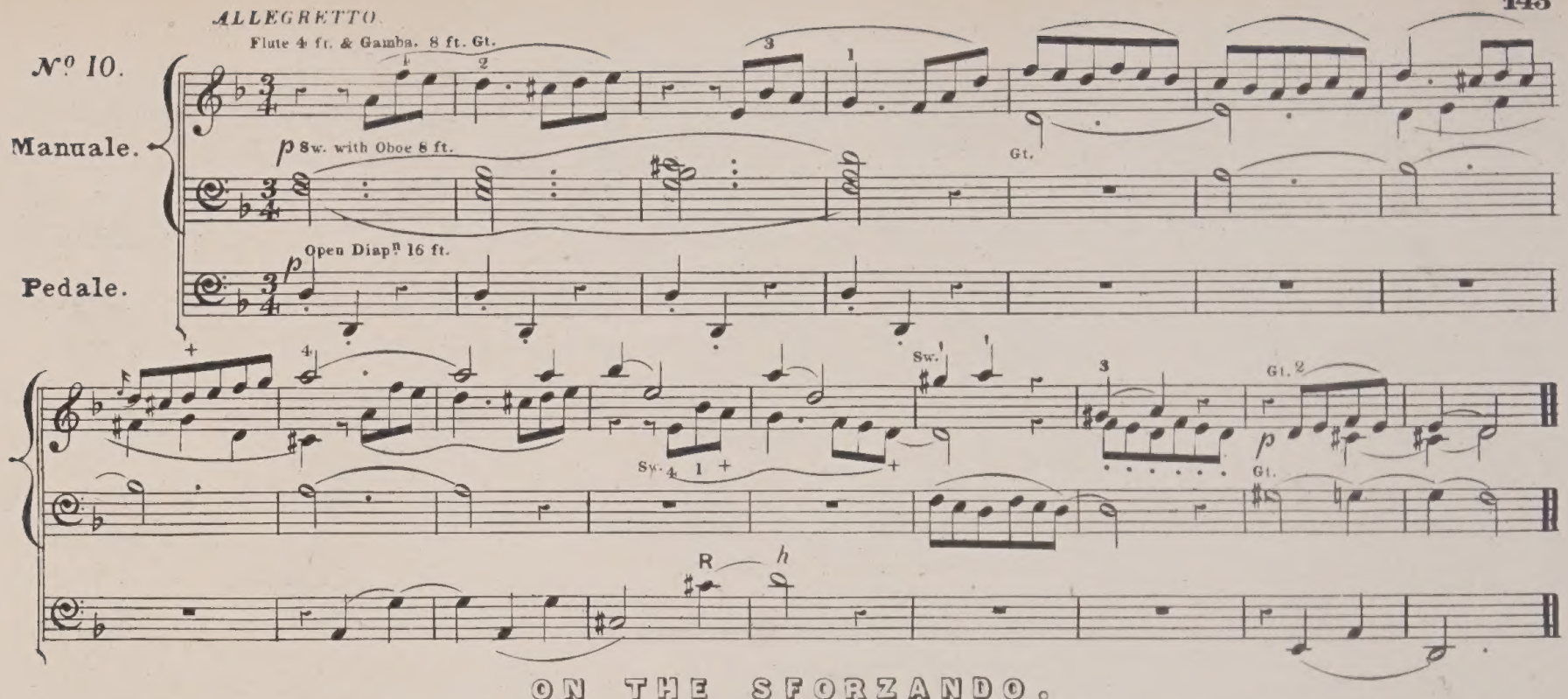

Gt.
R
ANDANTINO.
Nº 7.
Gt. Open Diapn 8 ft.
Manuale.
Sw. with Oboe 8 ft.
Pedale.
Open Diapn 16 ft.
Sw.
Gt.
L
h
R
L
h
R


ANDANTE CON MOTO.
Nº 8.
Manuale.
Pedale.
pp Sw. Stopd Diapn & Principal.
p Gamba. 8 ft. Gt.
Sw. add Horn 8 ft.
Gt.
pp Principal 8 ft.
Sw.
mp Gt. Diapns 8 ft.
p Add Open Diapn 16 ft.
mp
p

ALLEGRO MODERATO.

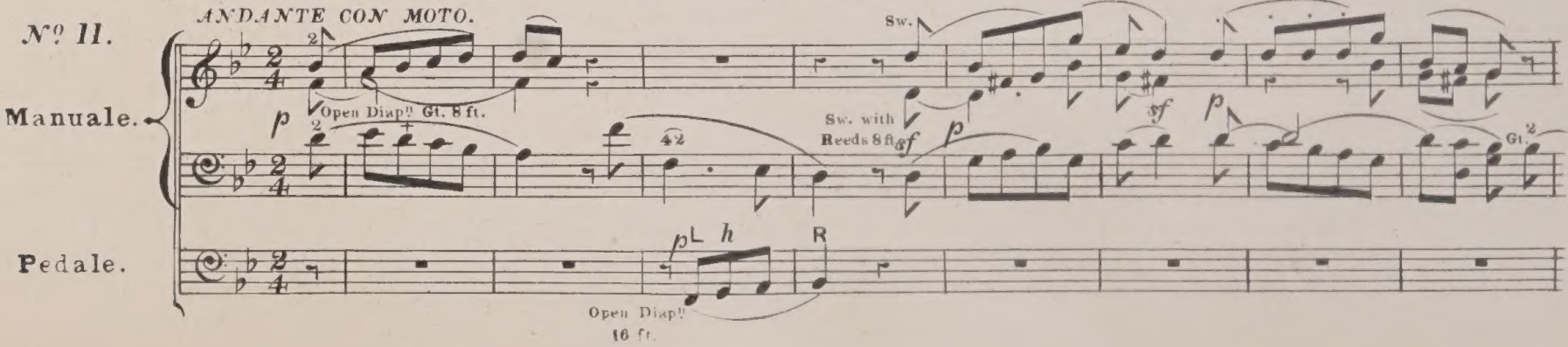
N° 9.

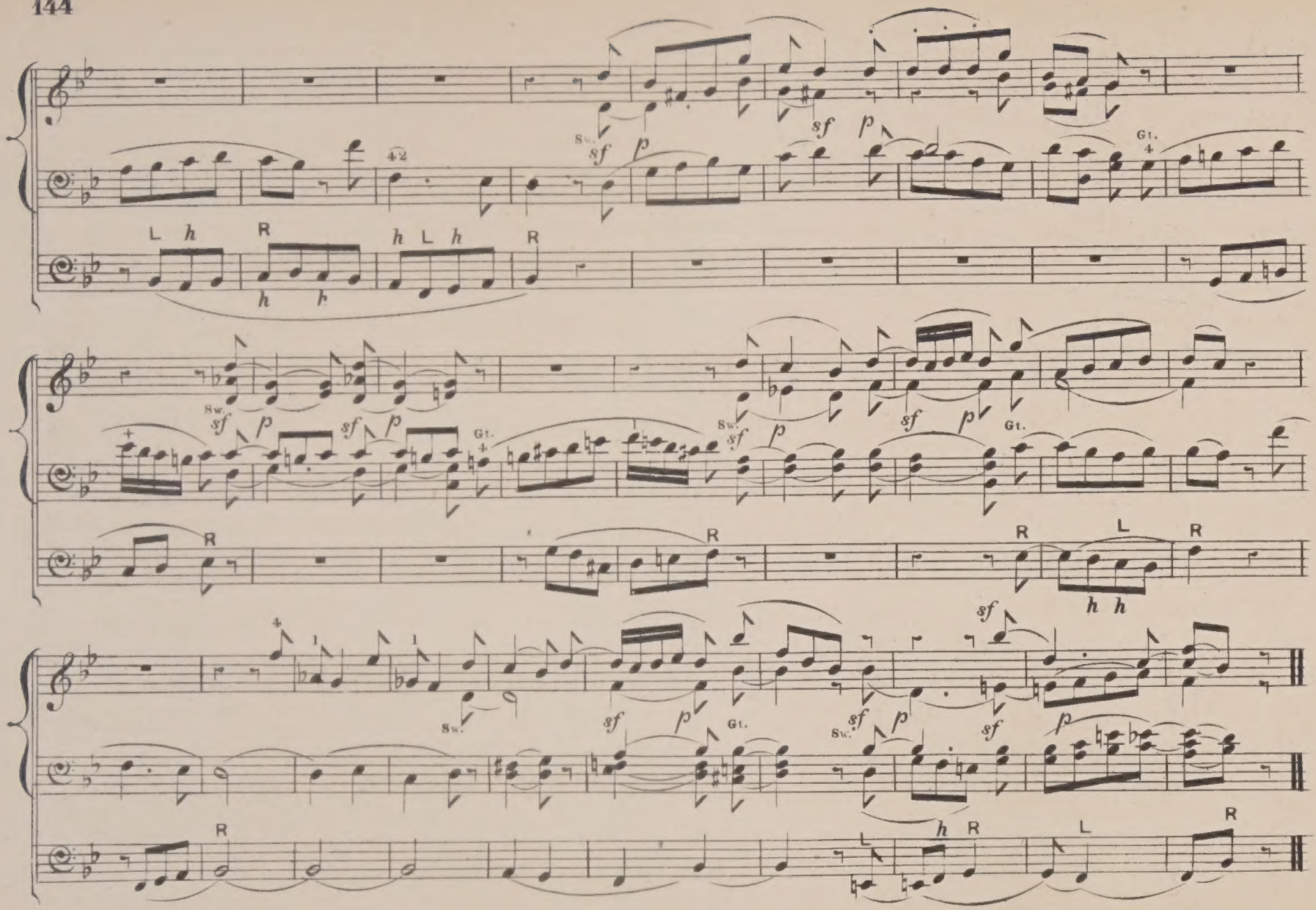




ON THE SFORZANDO.

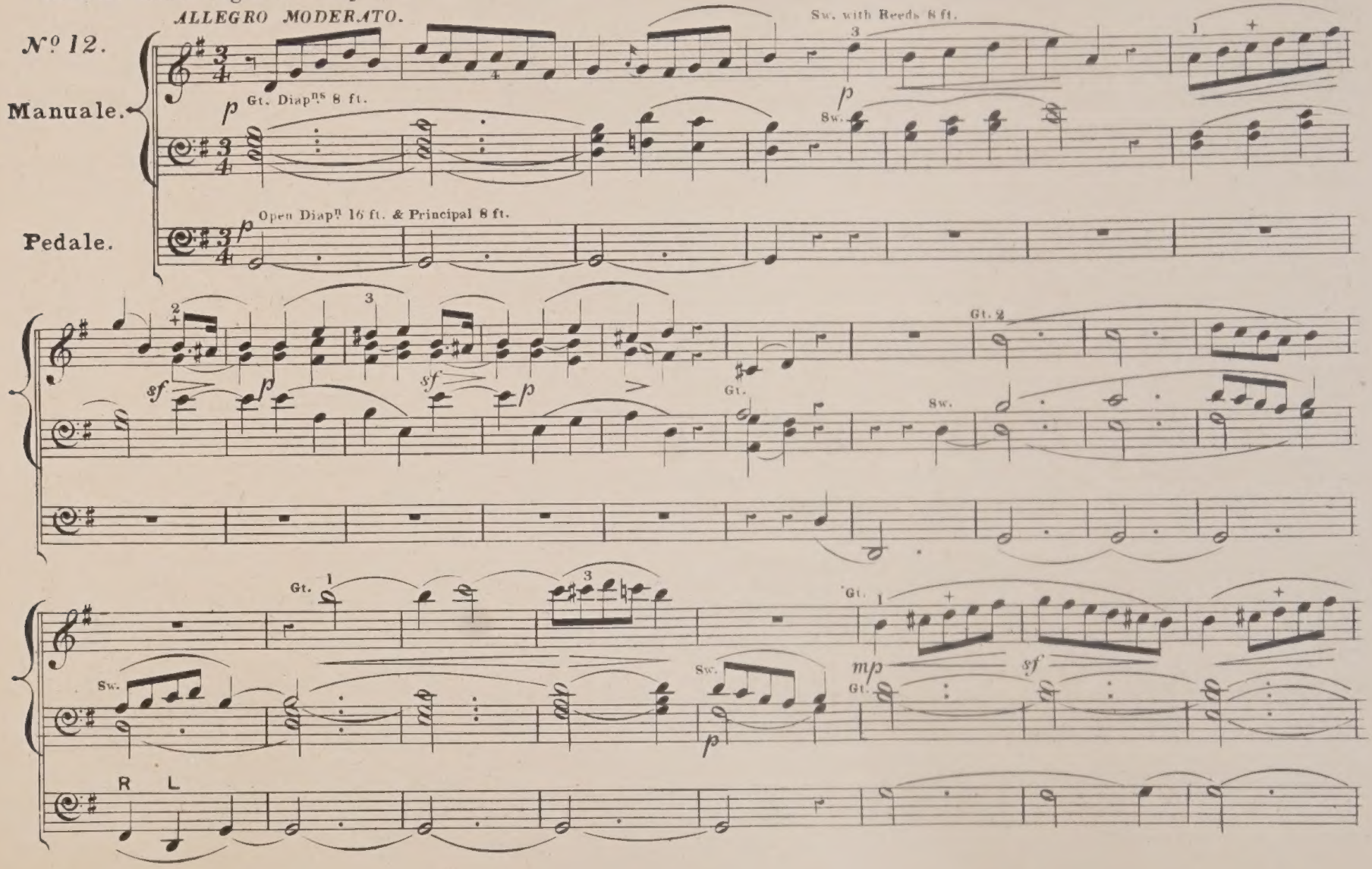
The Sforzando, or sudden emphasis upon a note is produced by means of the Swell Pedal,— it is necessary to raise it immediately in order to produce the *p* upon the succeeding notes of the passage.

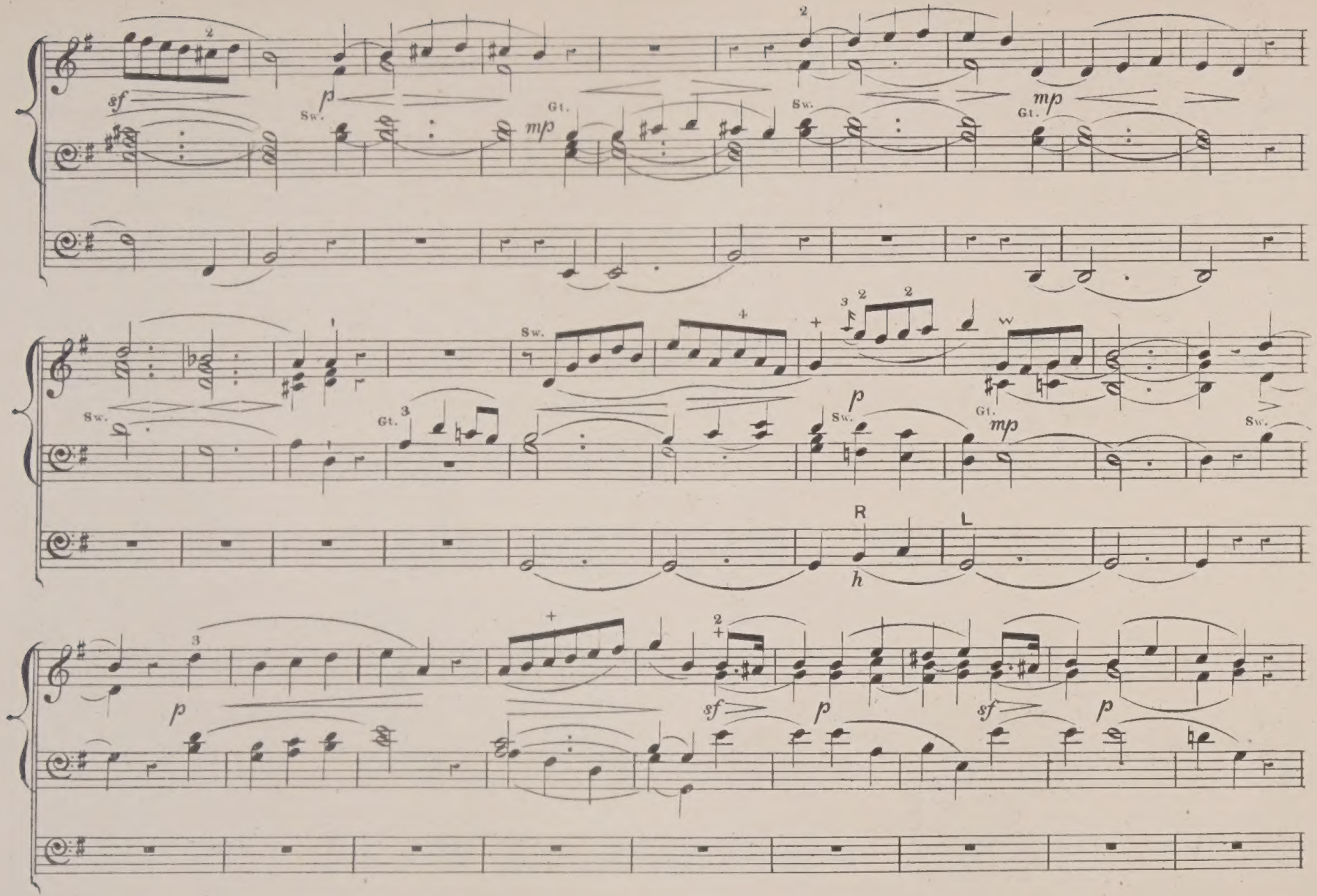


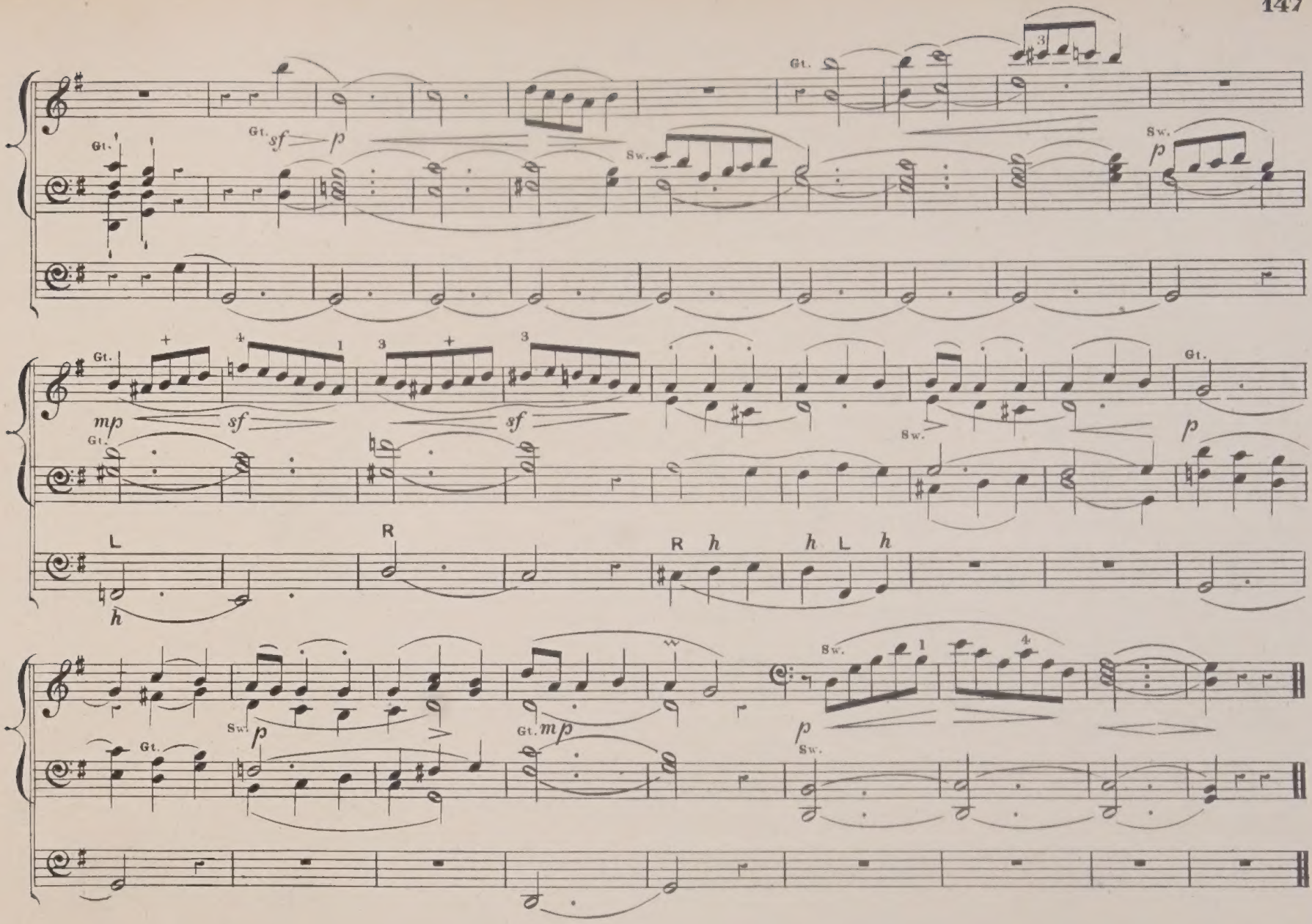

Sw.
Gt.
L
R
h
sf
p

ON THE CRESCENDO AND DIMINUENDO.

The *Crescendo* and *Diminuendo* are also produced by the Swell Pedal. It is requisite to connect the Swell manual with the Great Organ in the present Exercise. —

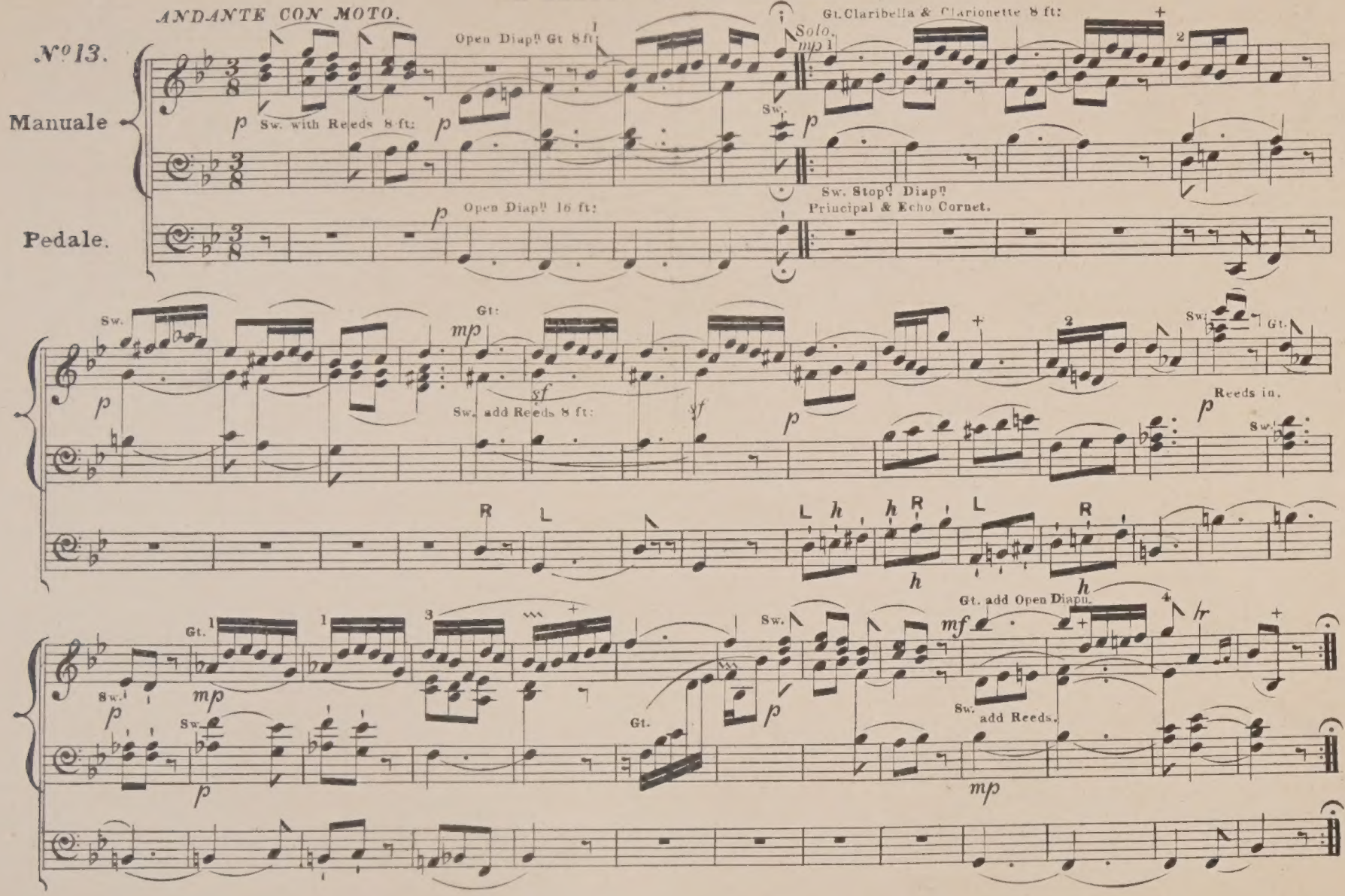



sf
p
Sw.
Gt.
mp
Sw.
Gt.
mp
Sw.
Gt.
Sw.
p
Sw.
Gt.
mp
Sw.
R
L
h
p
sf
p
sf
p


Gt.
Sw.
mp
sf
p
L
R
h

The following Three Studies are for the accompaniment of a principal Melody in the different parts of the Scale.

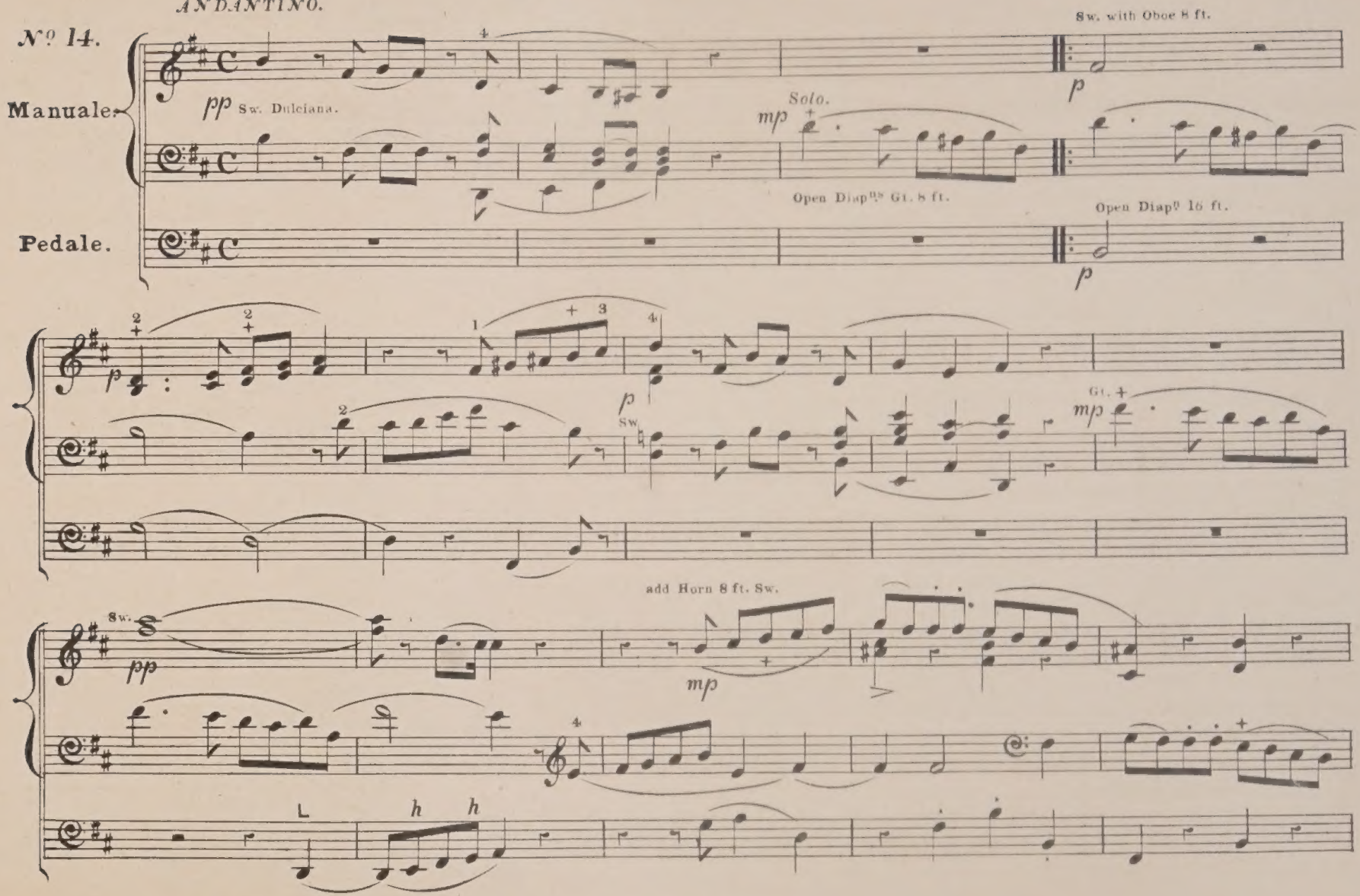
(1) MELODY IN THE SOPRANO.

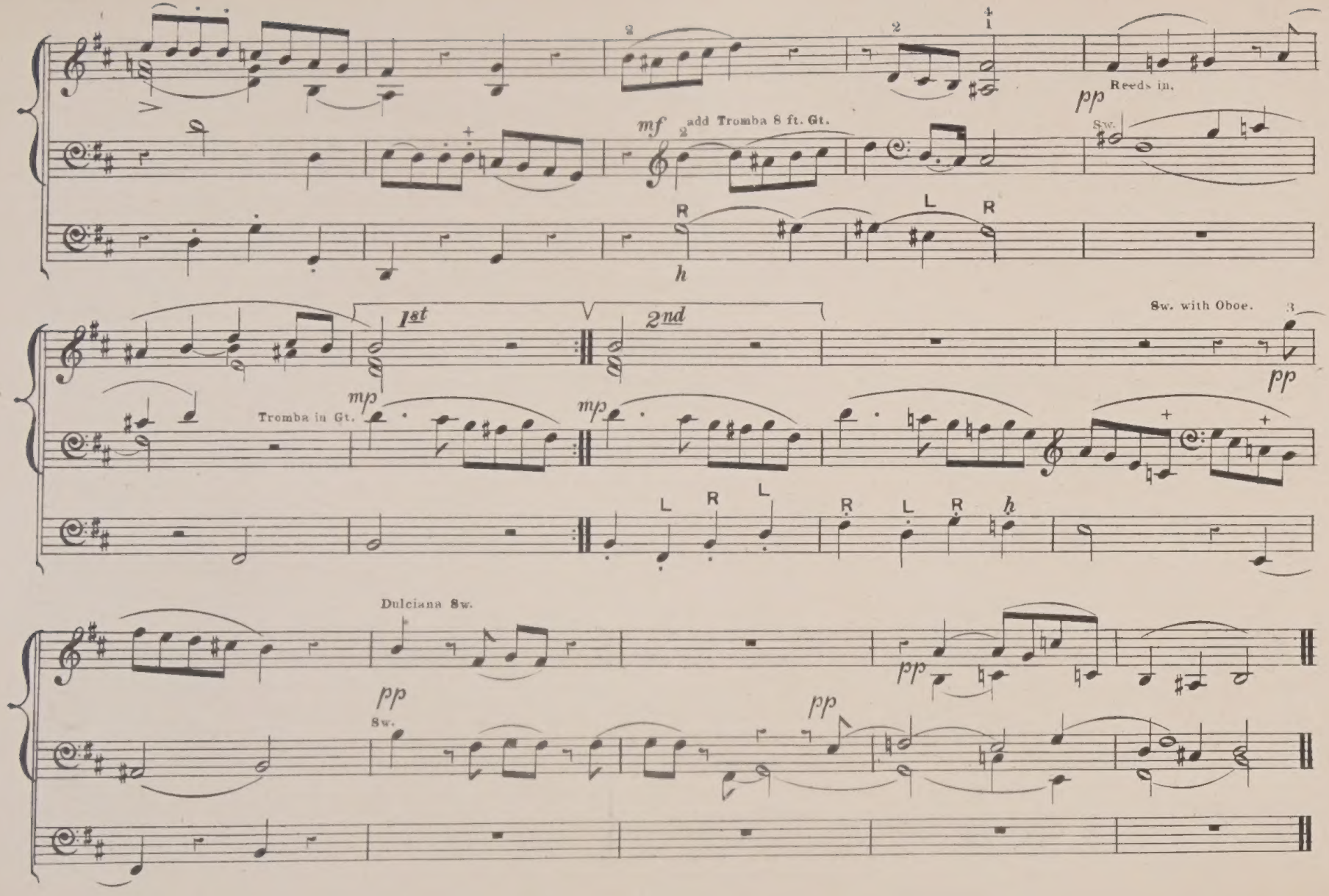


(2) MELODY IN THE TENORE.

ANDANTINO.

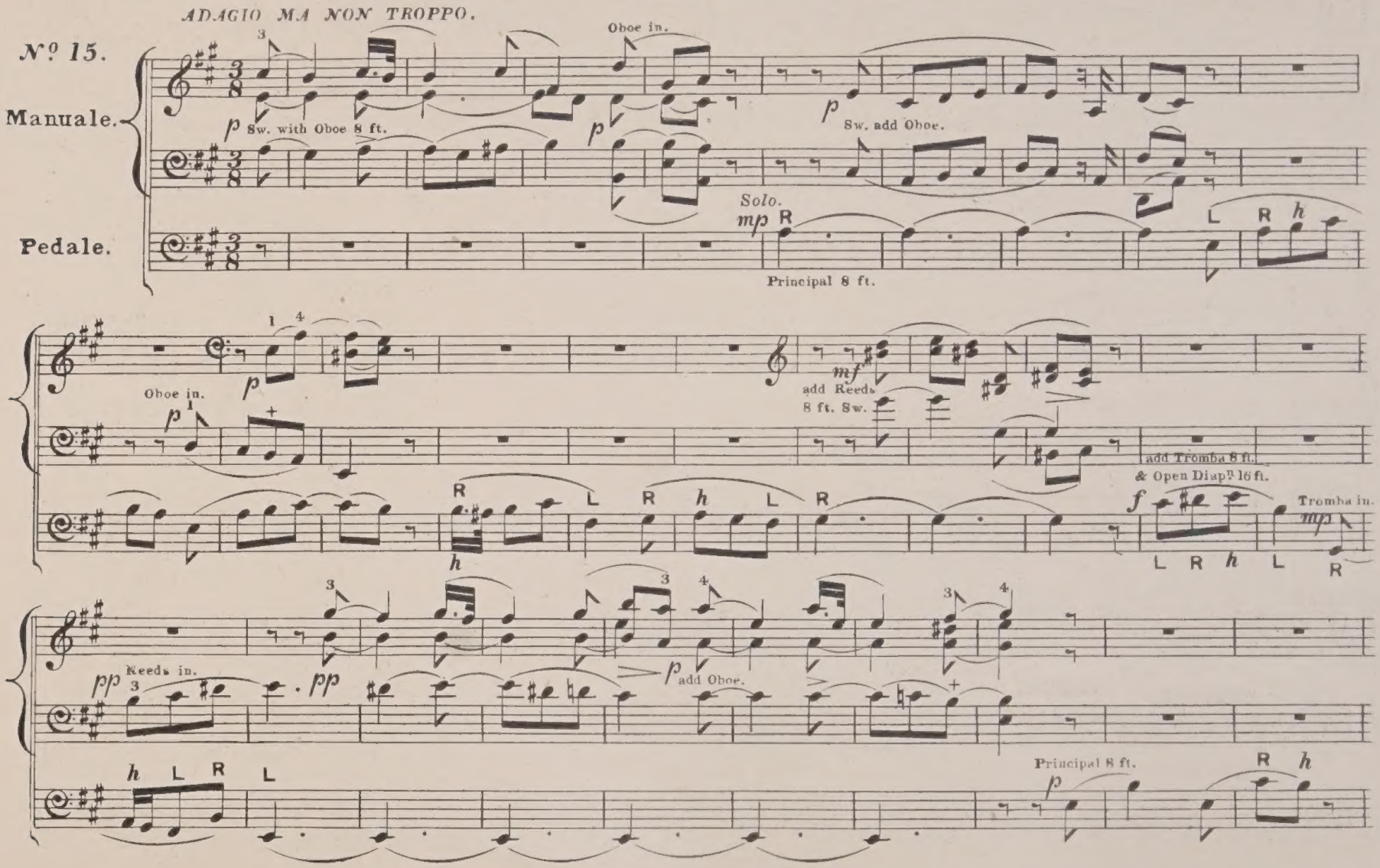
N° 14.

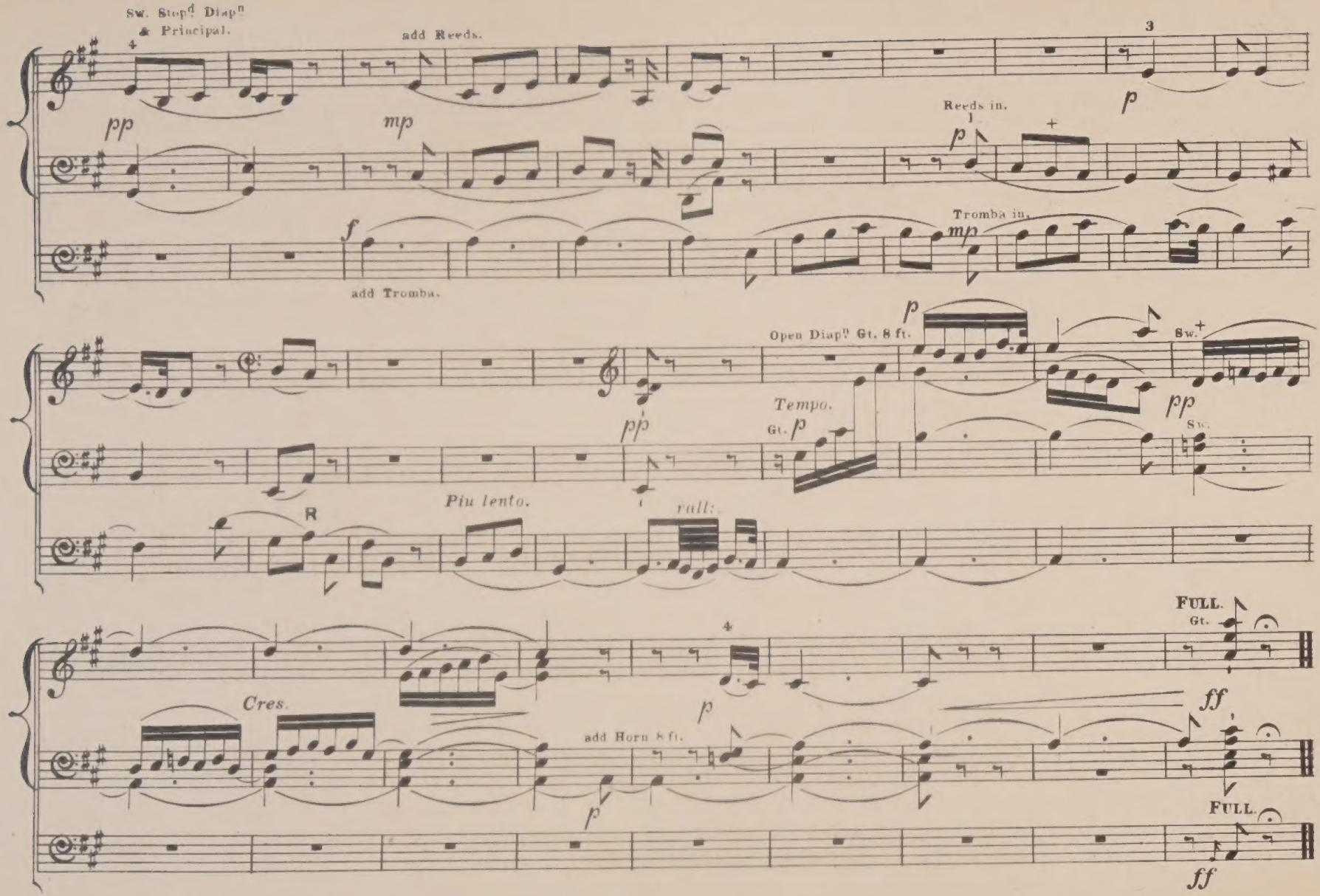



mf
add Tromba 8 ft. Gt.
pp
Reeds in.
Sw.
1st
2nd
Sw. with Oboe.
Tromba in Gt.
mp
Dulciana Sw.
Sw.

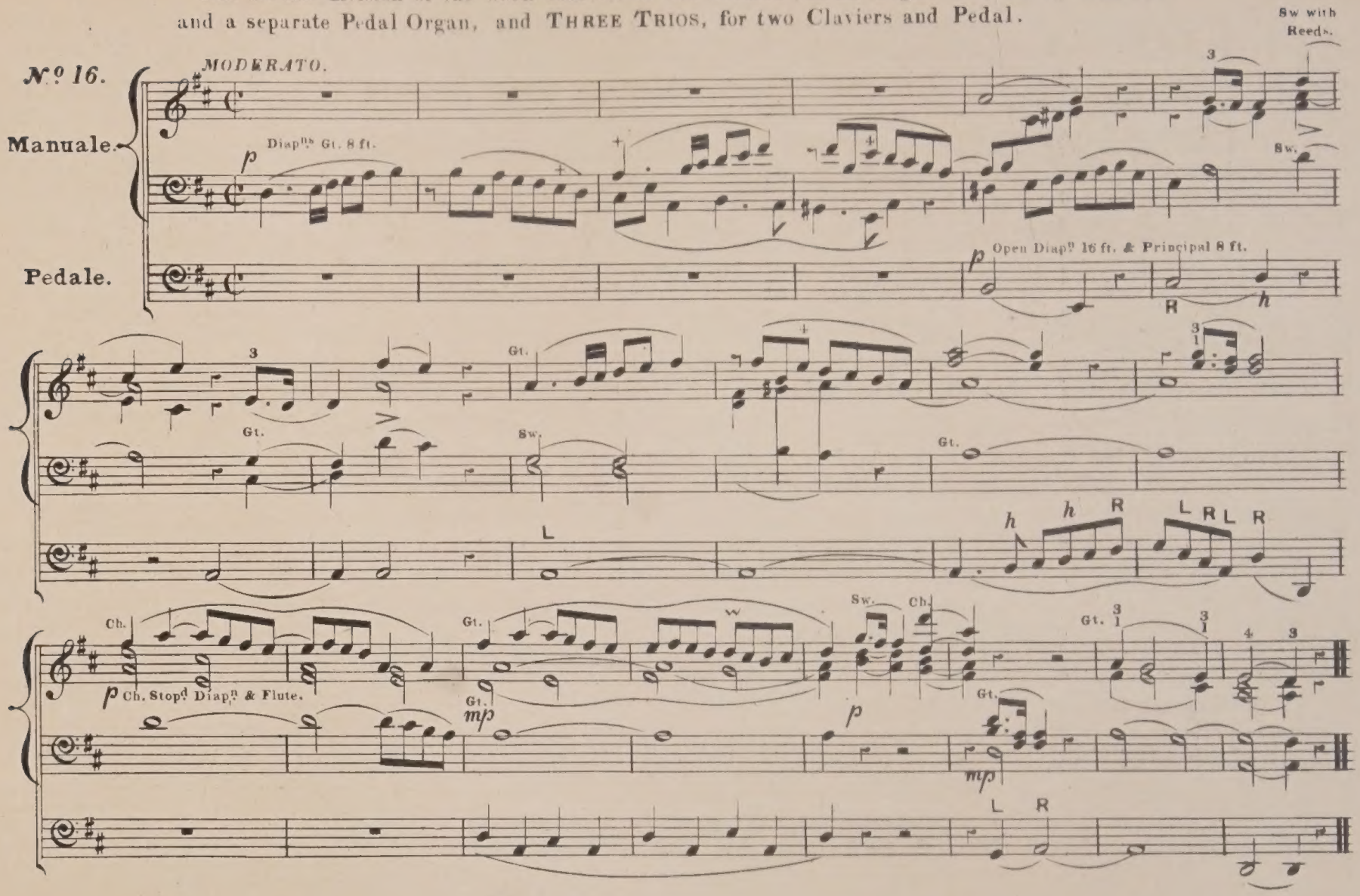
(3) MELODY IN THE BASS.

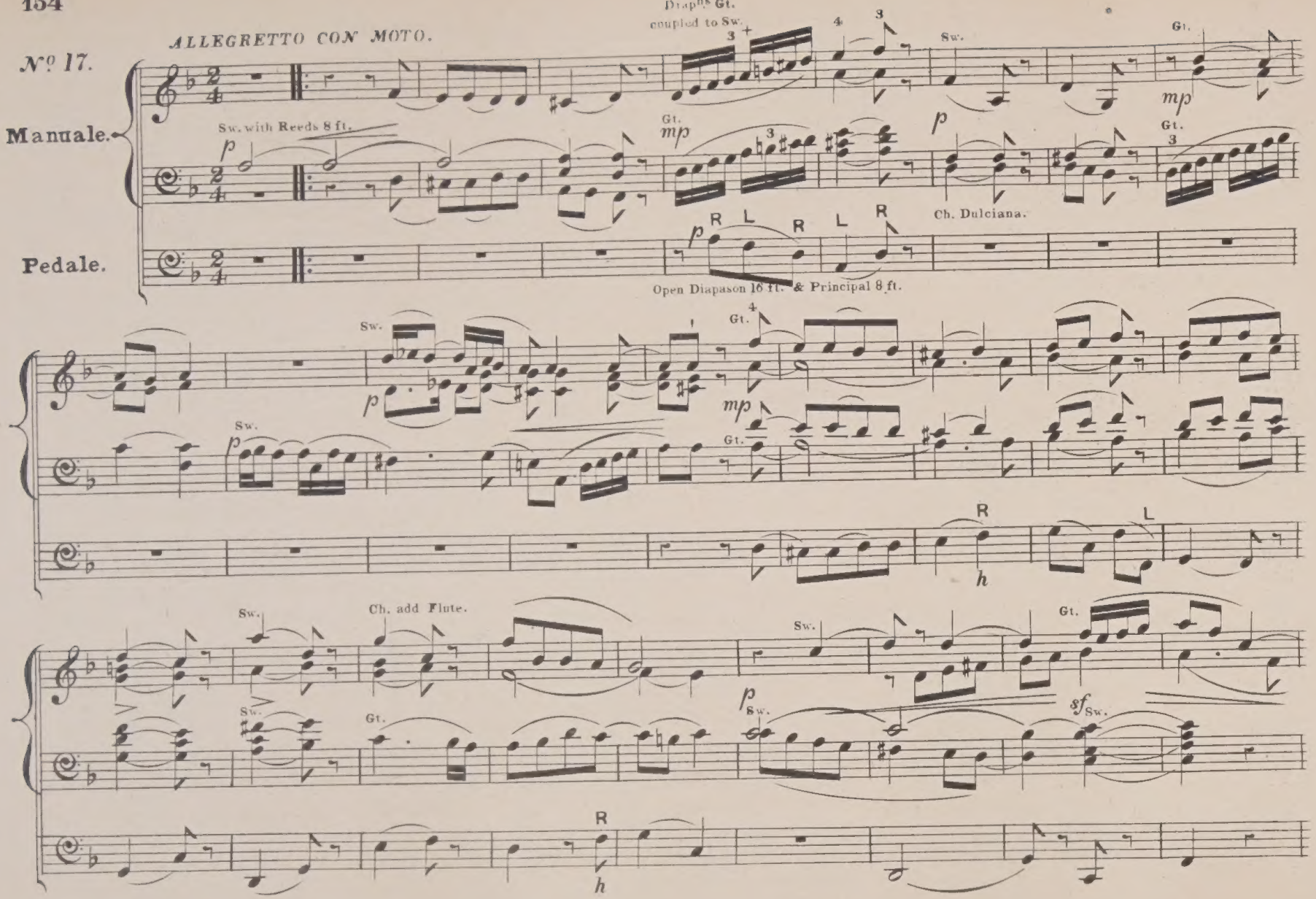
The Tema is assigned throughout to the Pedal, the accompaniment being played by both hands upon the Swell clavier.

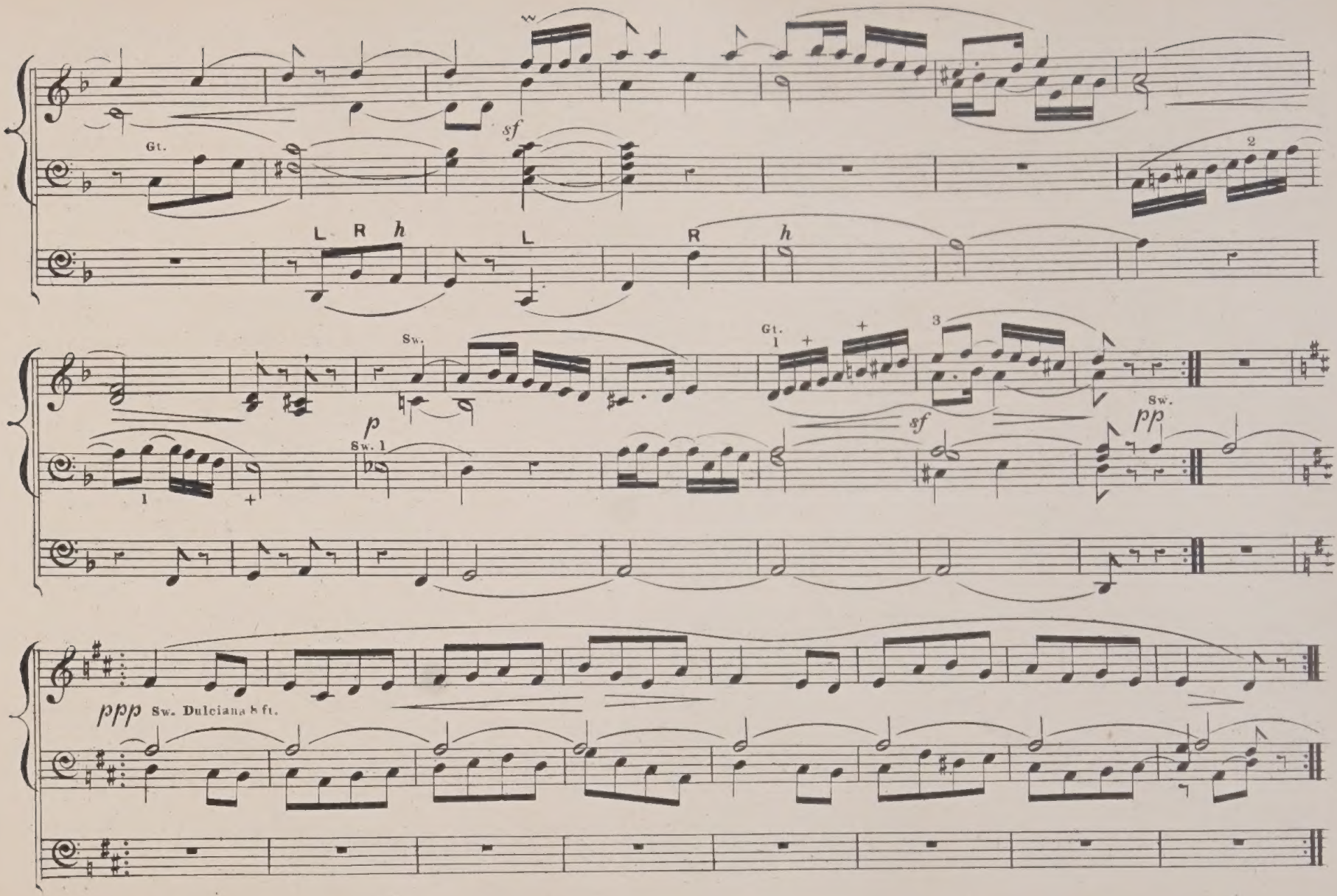


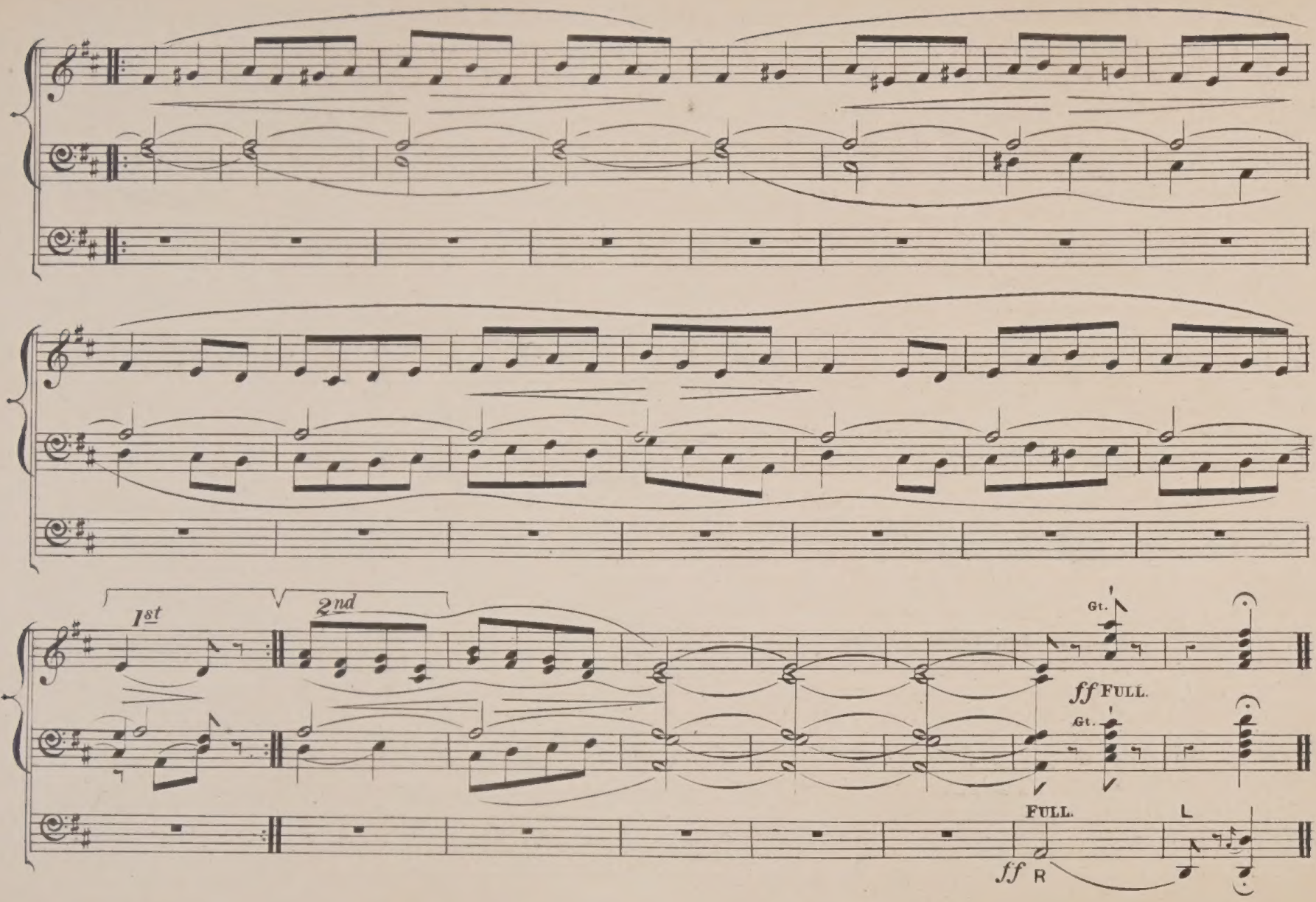

Sw. Stop.d Diap.n & Principal.
add Reeds.
Reeds in.
Tromba in.
add Tromba.
Open Diap.n Gt. 8 ft.
Tempo.
Gt.
Sw.
Piu lento.
rall:
Cres.
add Horn 8 ft.
FULL.
Gt.
FULL.

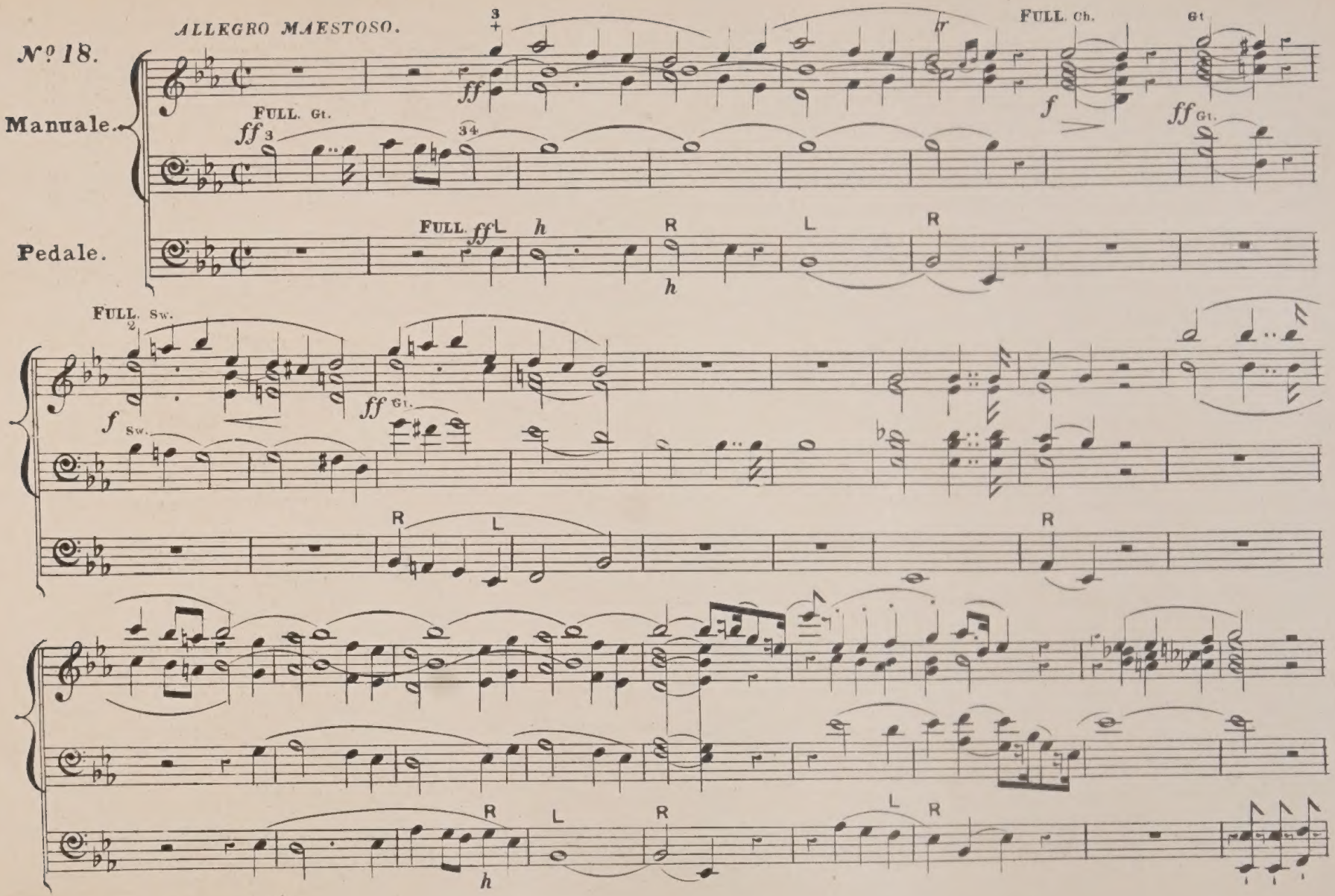
The second division of the work consists of Six Studies for an Organ with Three Manuals and a separate Pedal Organ, and THREE TRIOS, for two Claviers and Pedal.

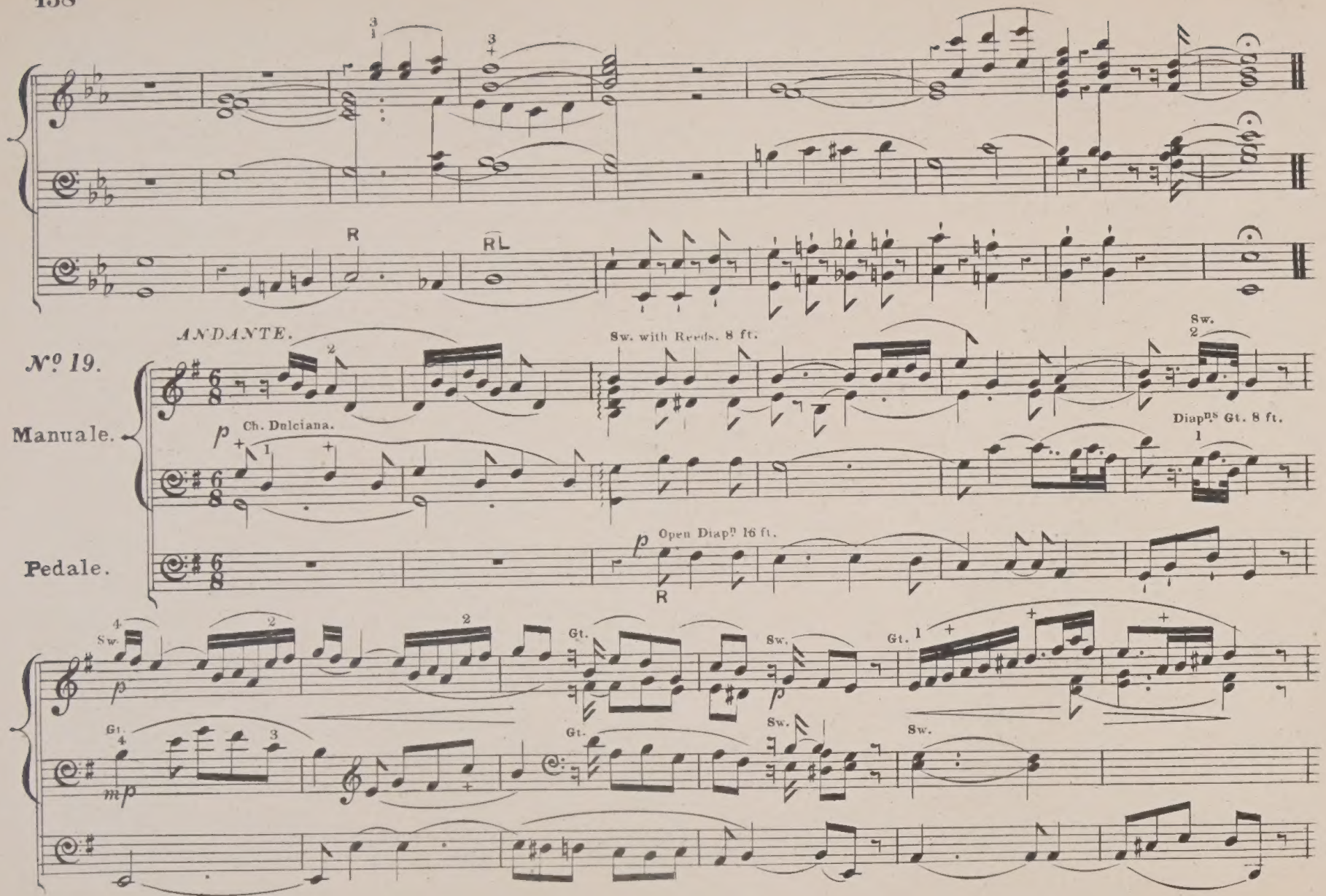


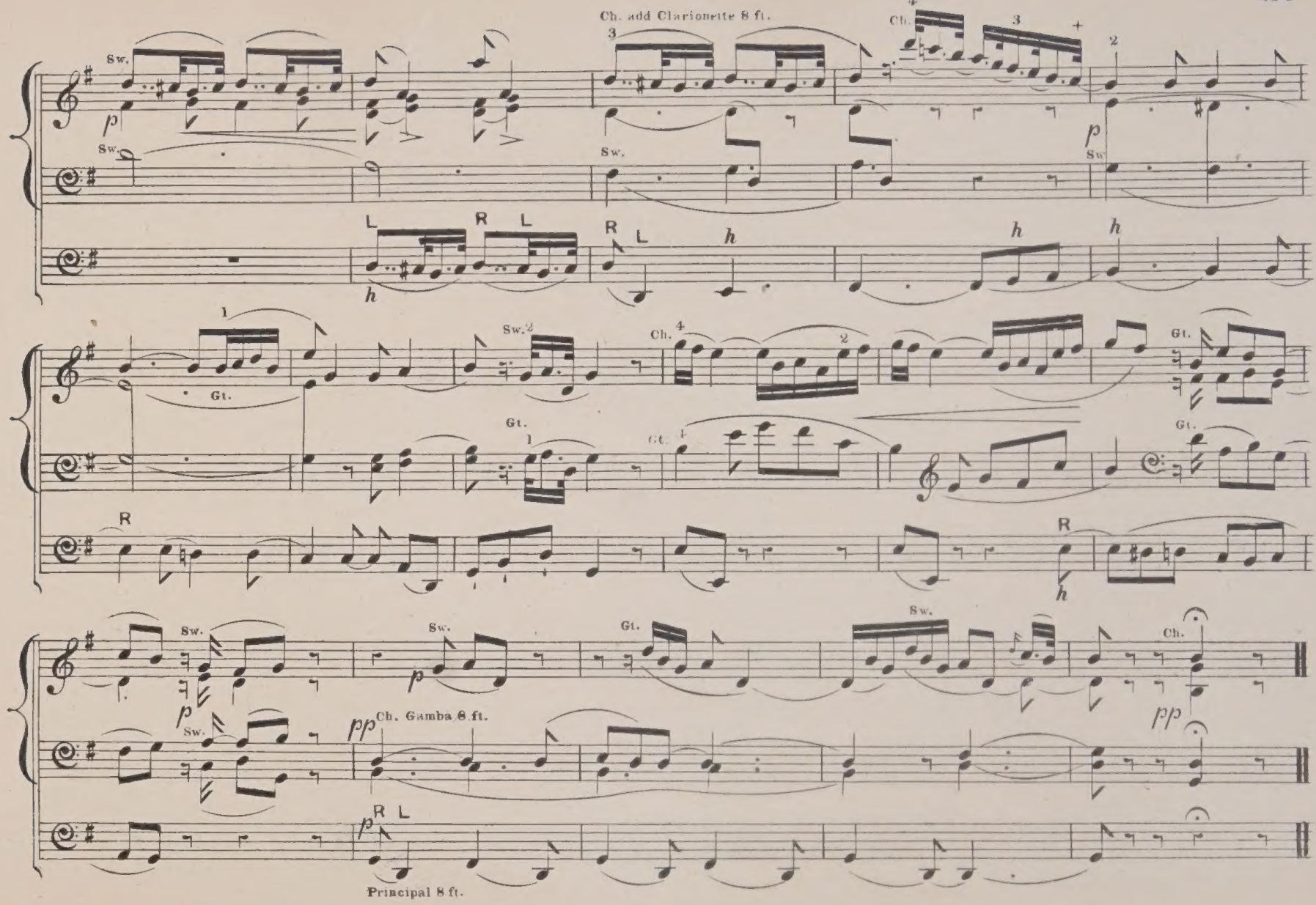

ALLEGRETTO CON MOTO.
Nº 17.
Manuale.
Pedale.
Sw. with Reeds 8 ft.
Diapns Gt. coupled to Sw.
Sw.
Gt.
Ch. Dulciana.
Open Diapason 16 ft. & Principal 8 ft.
Ch. add Flute.

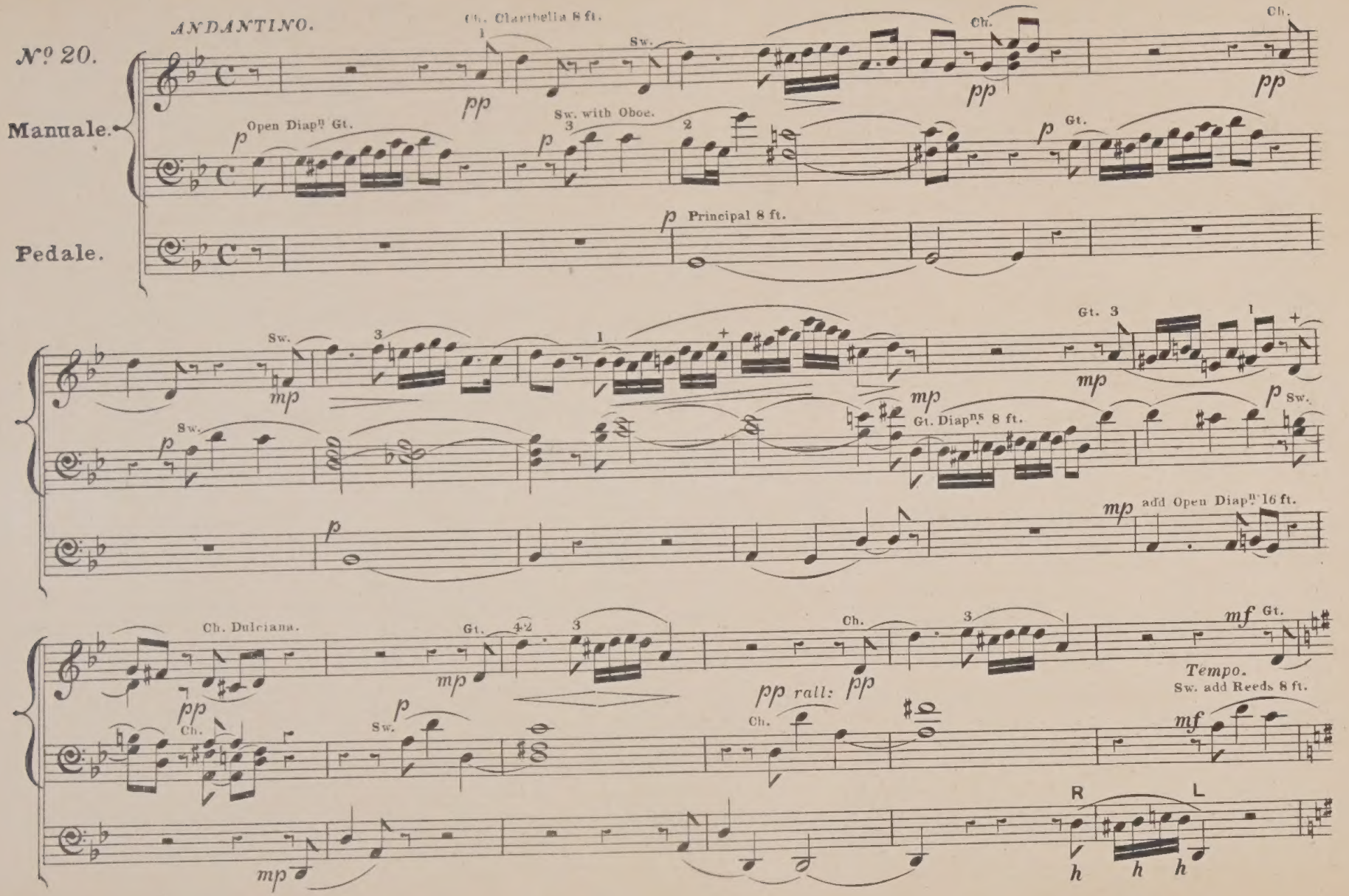

Gt.
sf
L R h
L
R
h
2
Sw.
p
Sw. 1
Gt. 1
3
sf
Sw.
pp
ppp
Sw. Dulciana 8 ft.

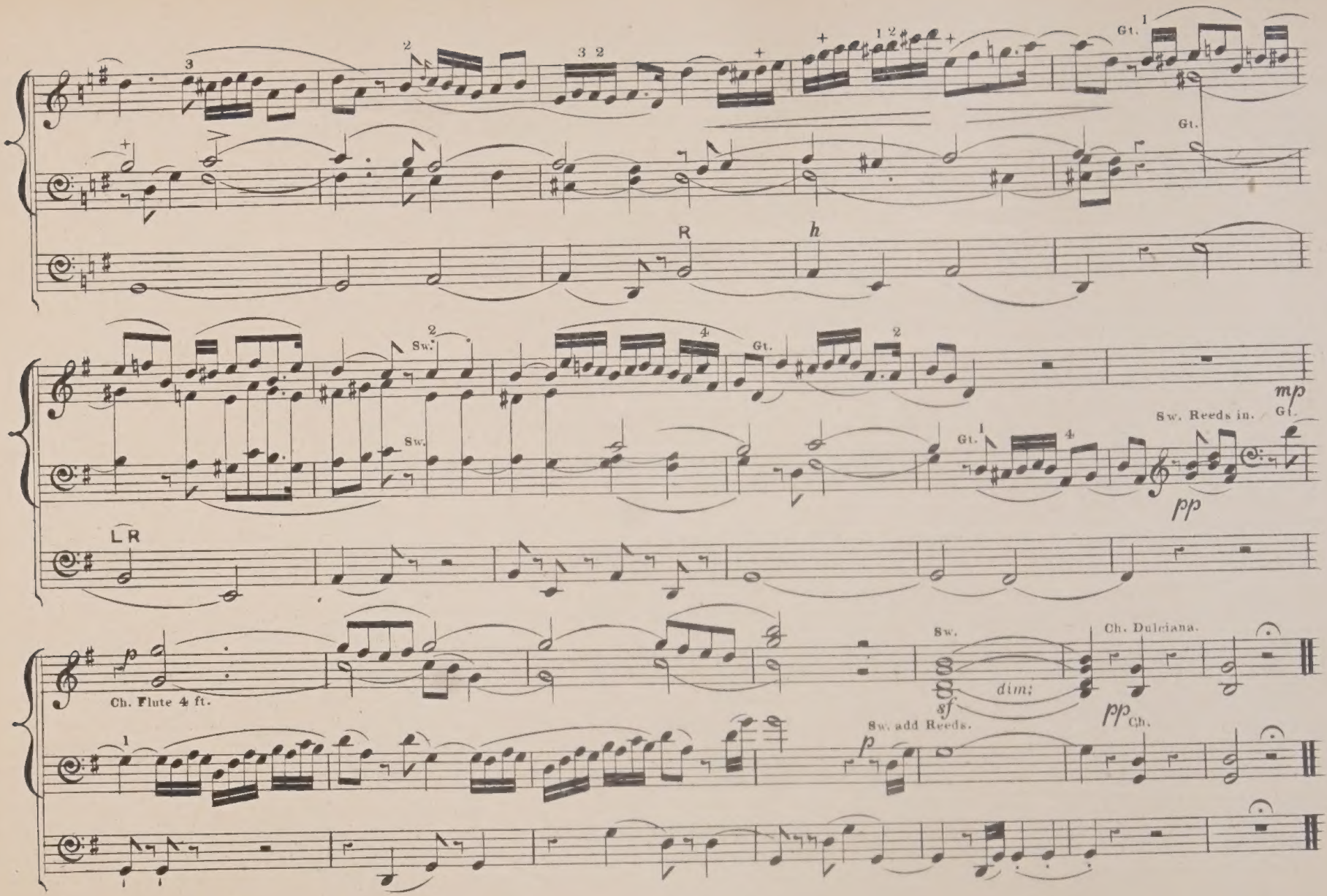

1st
2nd
Gt.
ff FULL.
Gt.
FULL.
ff R
L


ALLEGRO MAESTOSO.
Nº 18.
Manuale.
Pedale.
FULL. Gt.
FULL. Ch.
Gt
FULL. Sw.
Sw.
Gt.
FULL.


ANDANTE.
Nº 19.
Manuale.
Pedale.
Ch. Dulciana.
Sw. with Reeds. 8 ft.
Diapns Gt. 8 ft.
Open Diapn 16 ft.
Sw.
Gt.

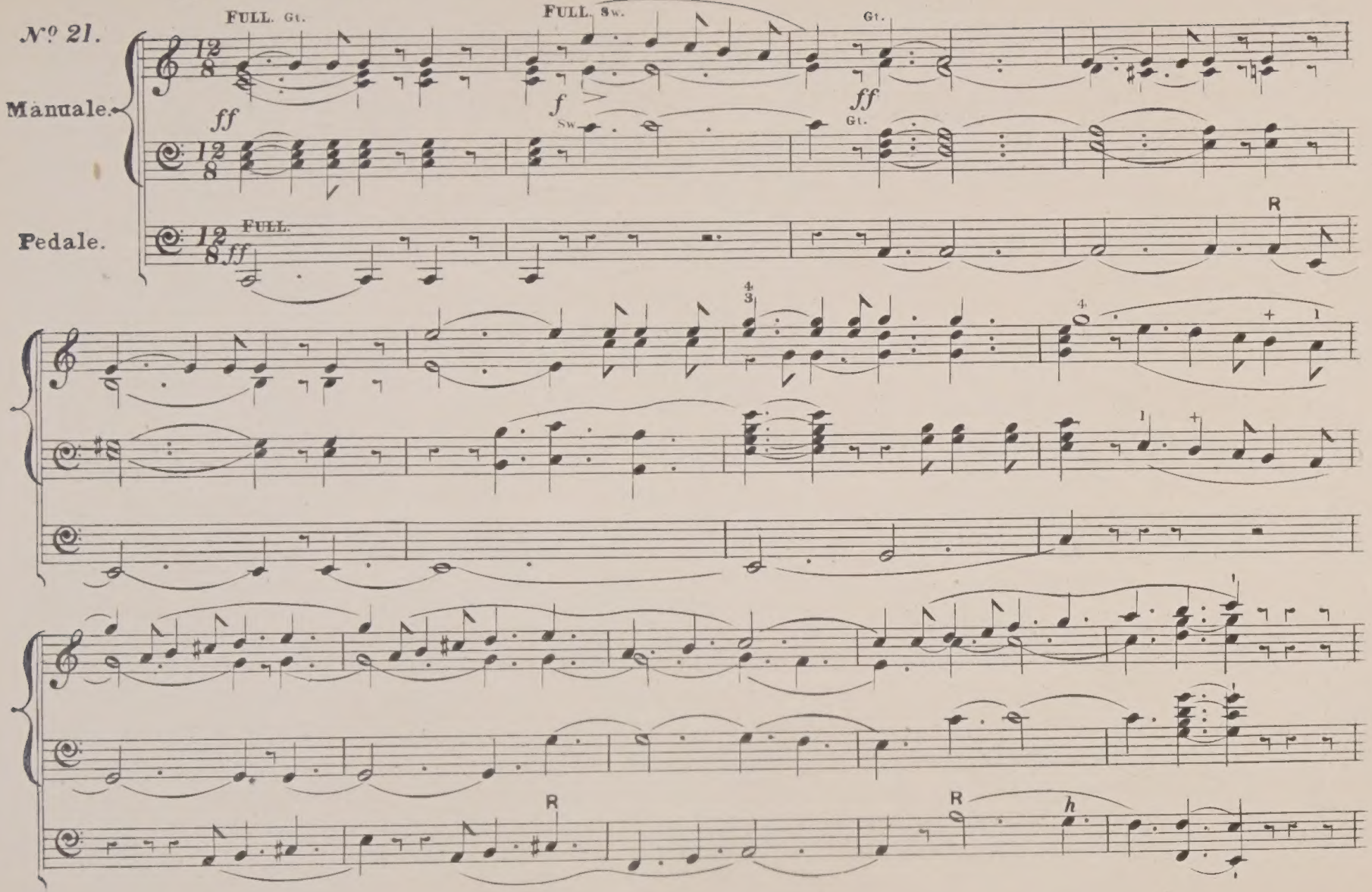

Ch. add Clarionette 8 ft.
Sw.
Ch.
Gt.
Principal 8 ft.
Ch. Gamba 8 ft.

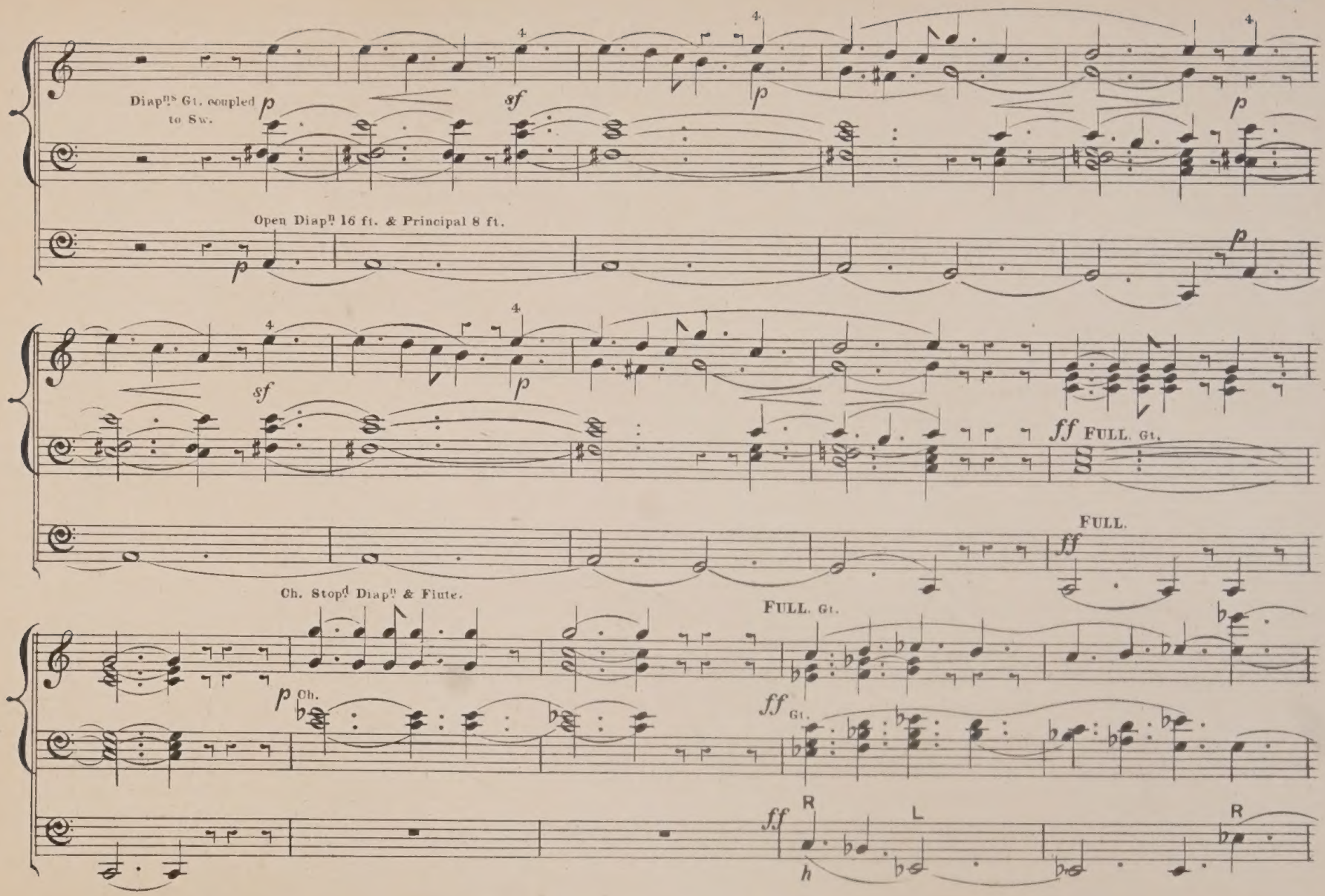

ANDANTINO.
Nº 20.
Manuale.
Pedale.
Ch. Clarabella 8 ft.
Sw.
Ch.
Ch.
Open Diapn Gt.
Sw. with Oboe.
Gt.
Principal 8 ft.
Sw.
Gt. 3
Sw.
Gt. Diapns 8 ft.
Sw.
add Open Diapn 16 ft.
Ch. Dulciana.
Gt.
Ch.
mf Gt.
Tempo.
Sw. add Reeds 8 ft.
pp rall:
Ch.
Sw.
R
L

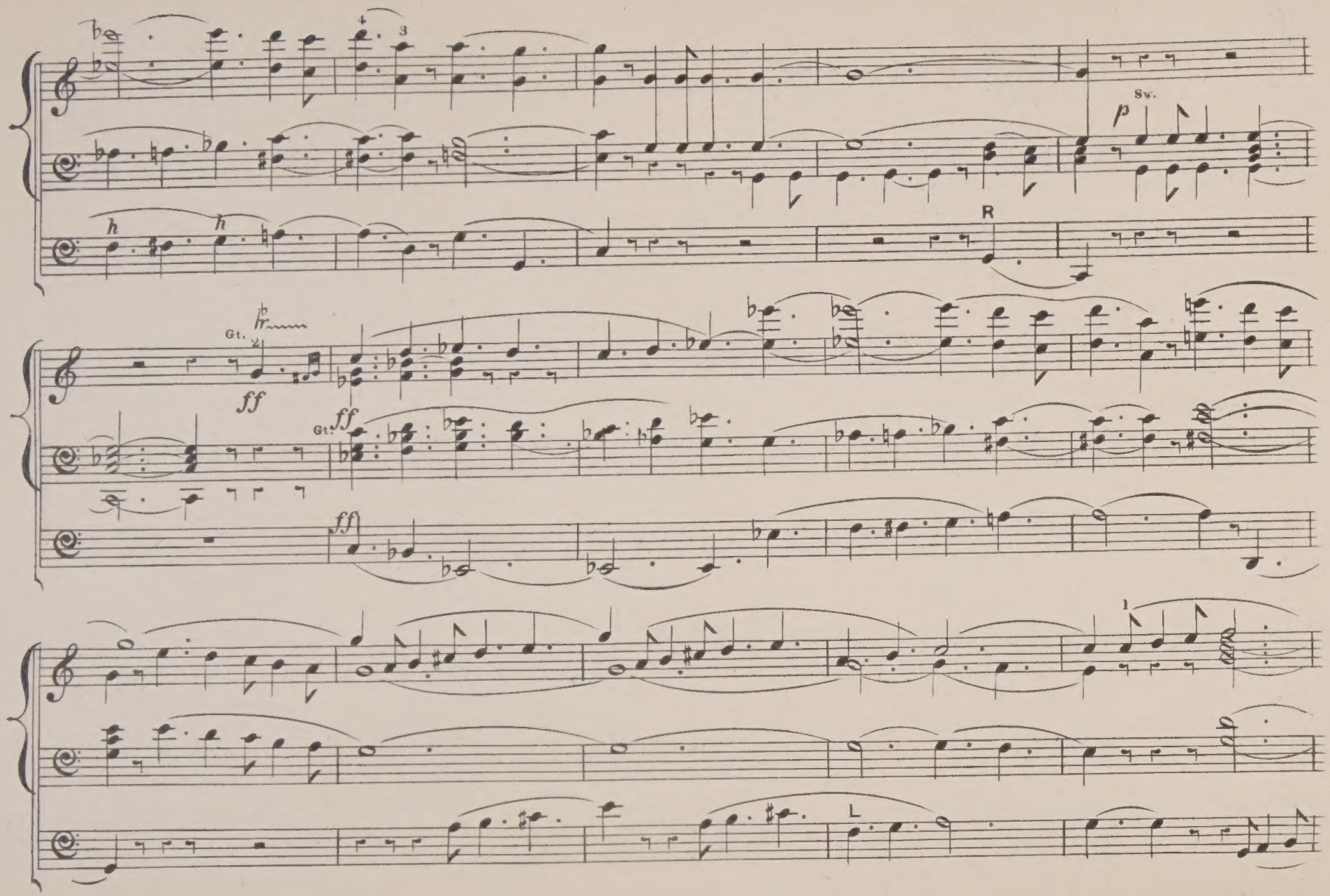

Gt.
Gt.
R
h
Sw.
Sw.
Gt.
Gt.
Sw. Reeds in.
mp
Gt.
pp
L R
p
Ch. Flute 4 ft.
Sw.
sf
dim:
Ch. Dulciana.
pp
Ch.
Sw. add Reeds.
p

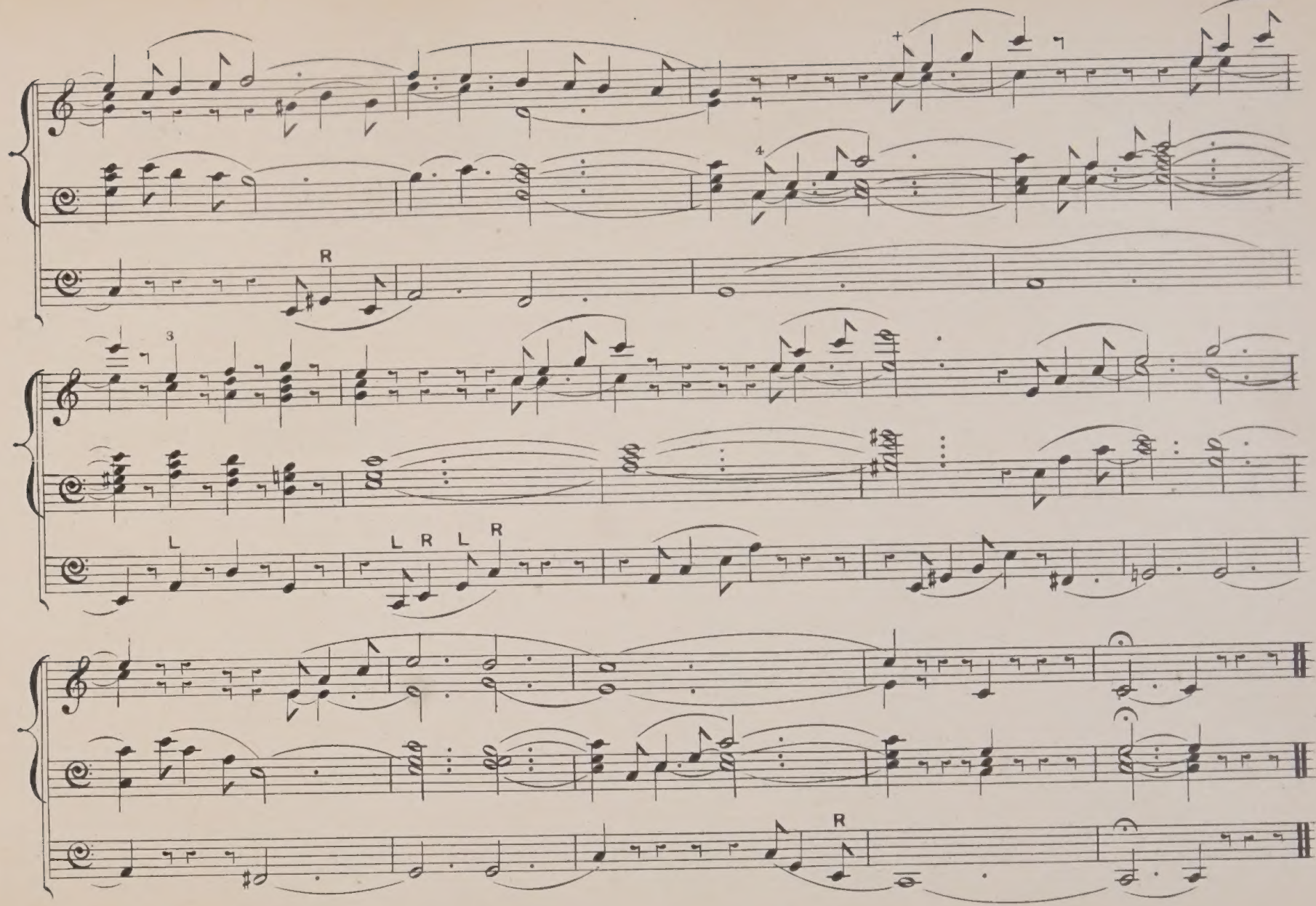
ANDANTE CON MOTO E MAESTOSO.

Nº 21.




Diapⁿˢ Gt. coupled to Sw.
Open Diapⁿ 16 ft. & Principal 8 ft.
FULL. Gt.
FULL.
Ch. Stopᵈ Diapⁿ & Flute.
FULL. Gt.
Ch.
Gt.
R
L
R


Sw.
p
R
Gt.
ff
Gt.
ff
ff
L


R
L
L R L R
R

TRIO — Nº 1.

ANDANTINO.

Nº 22.

Manuale.

Pedale.

Ch. Claribella, Flute & Clarionette.

p Sw. with Reeds.

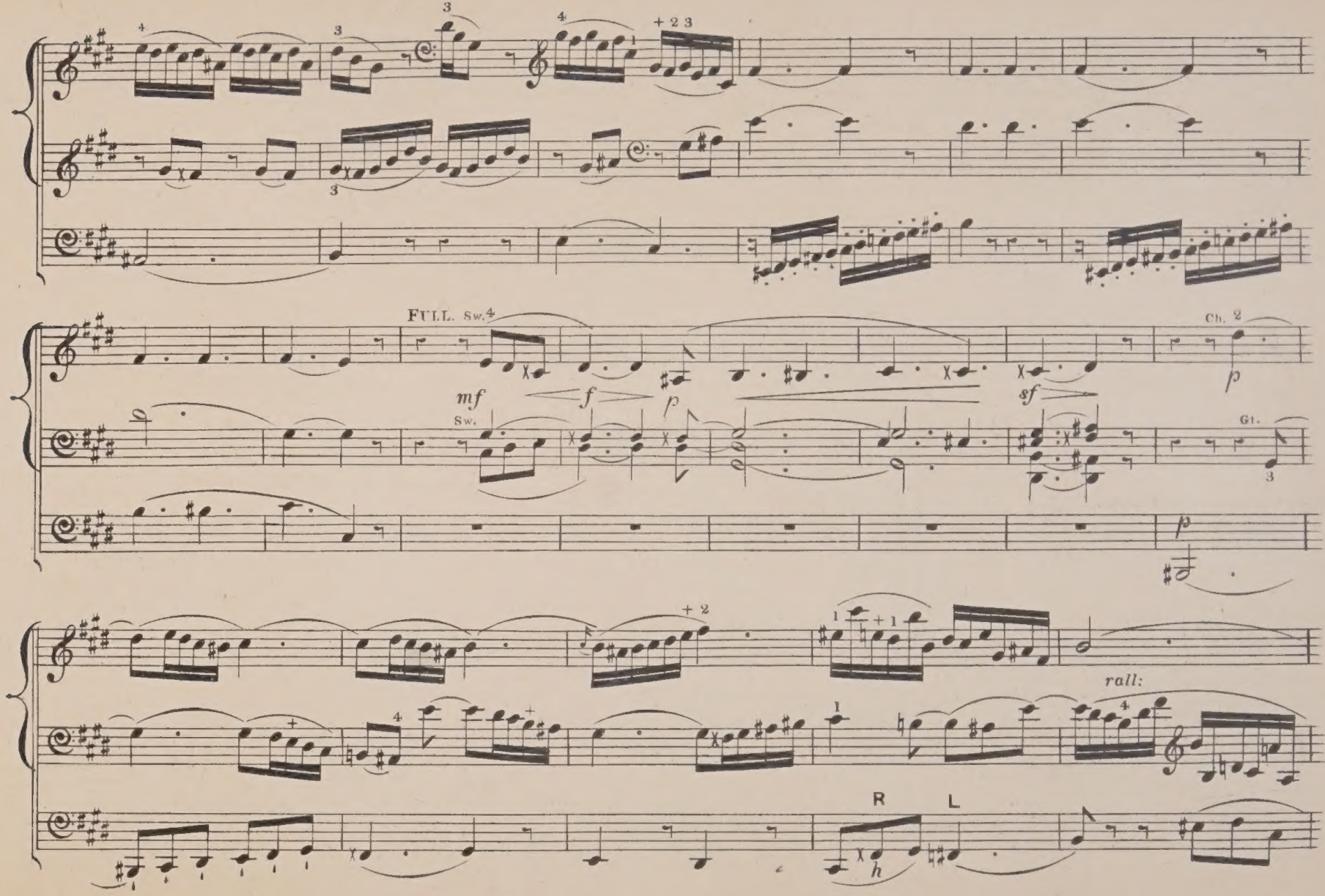
pp Reeds in.

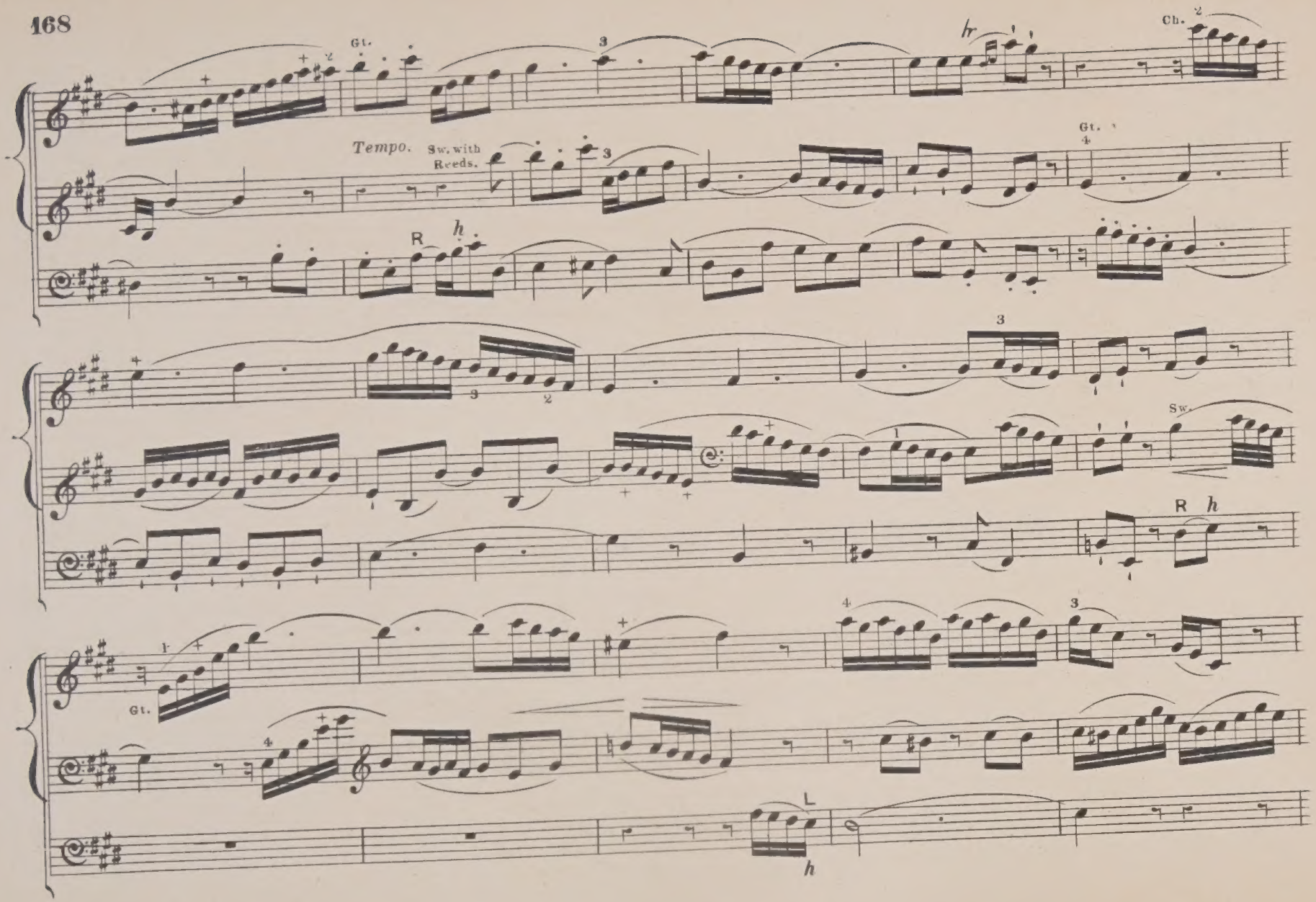
mp

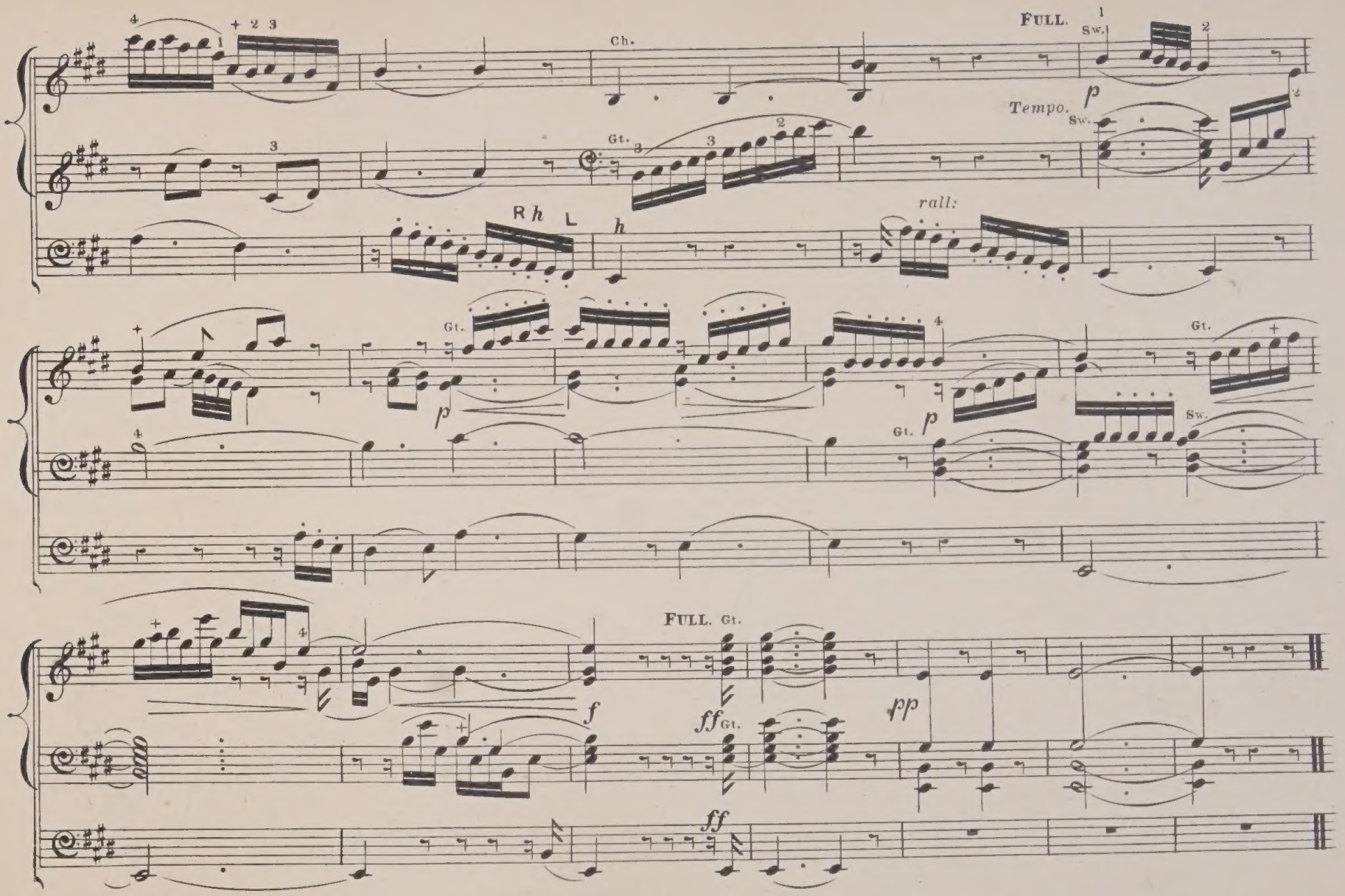
Gt. Open Diapn 8 ft.

p Open Diapn 16 ft.

add Principal 8 ft.


FULL. Sw.
Ch. 2
mf
Sw.
f
p
sf
Gt.
p
rall:
R
L
h


Gt.
Ch.
Tempo.
Sw. with Reeds.
Gt.
R
h
Sw.
R
h
Gt.
L
h


FULL.
Sw.
Ch.
Tempo.
Gt.
R h L
h
rall:
FULL. Gt.
ff Gt.
pp
ff

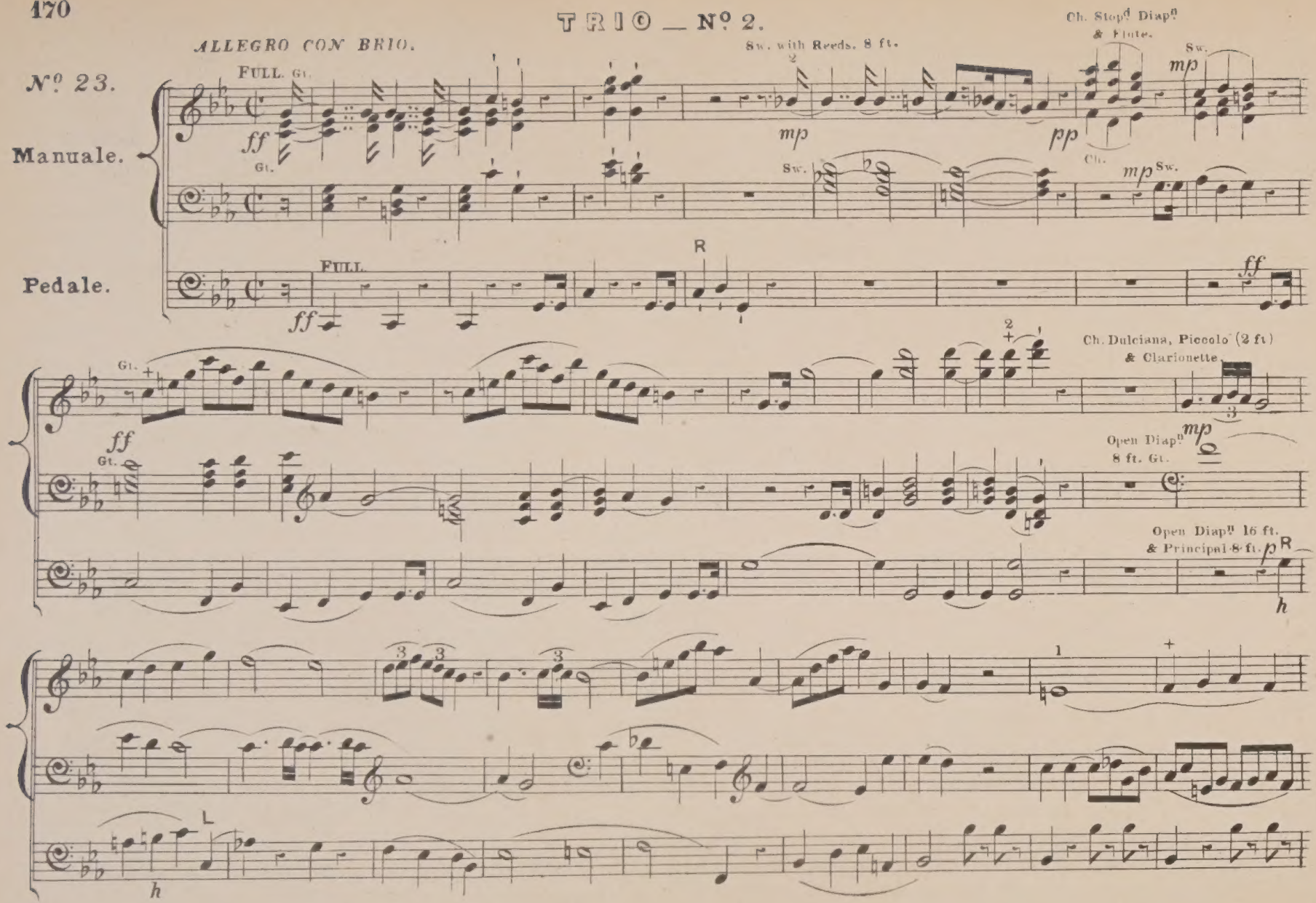
TRIO — No. 2.

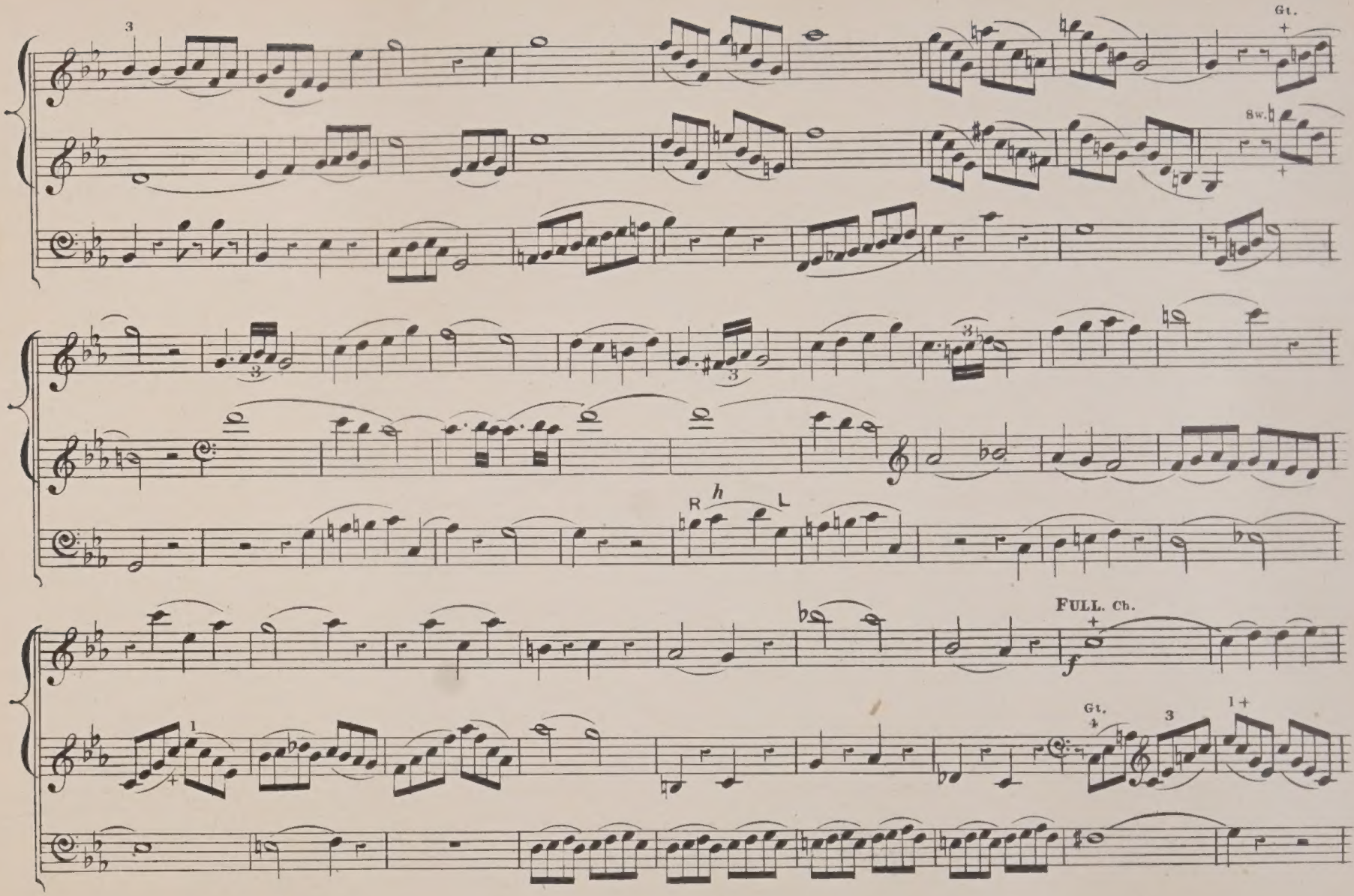
No. 23.

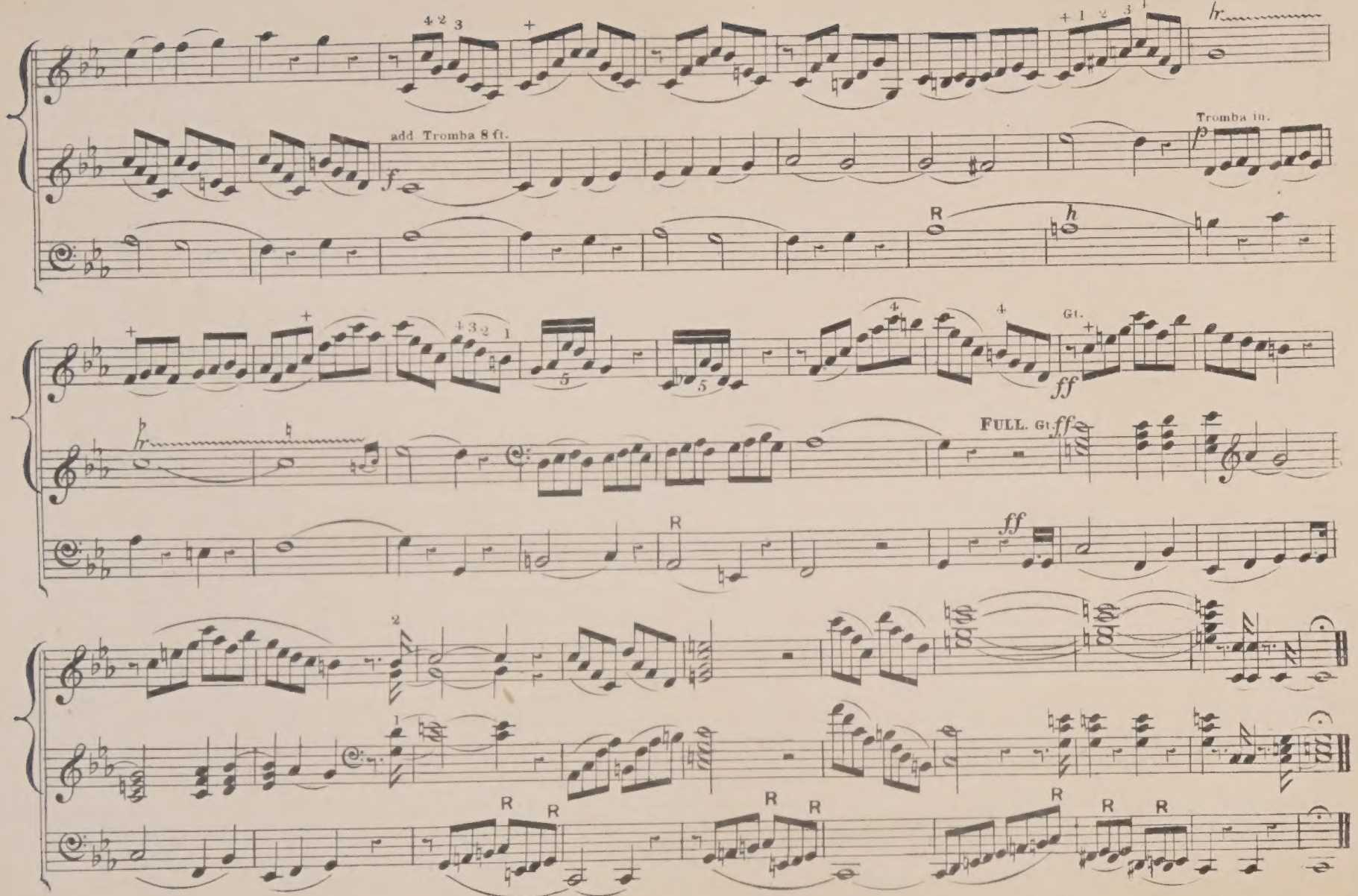
ALLEGRO CON BRIO.

Manuale.

Pedale.

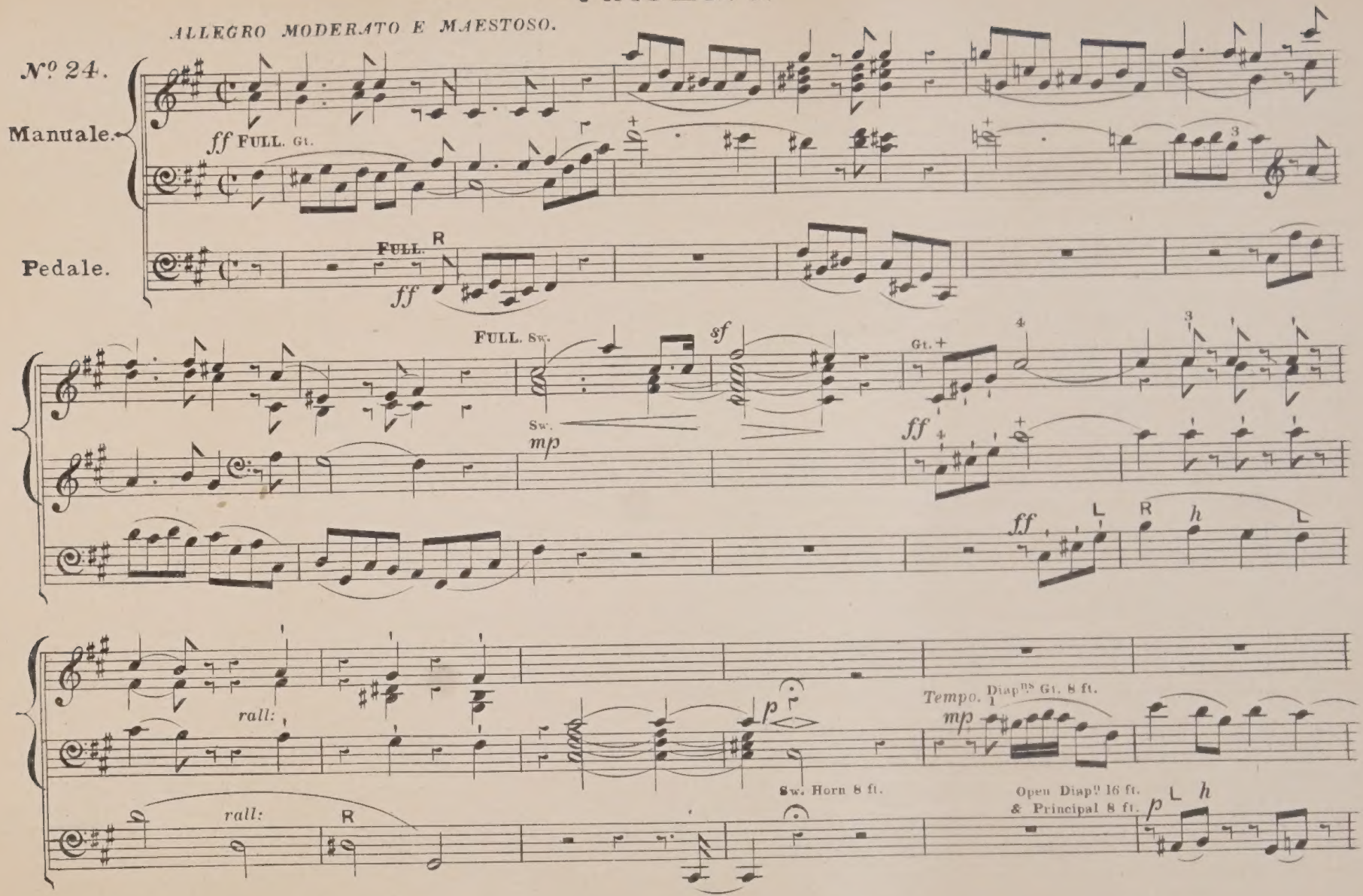


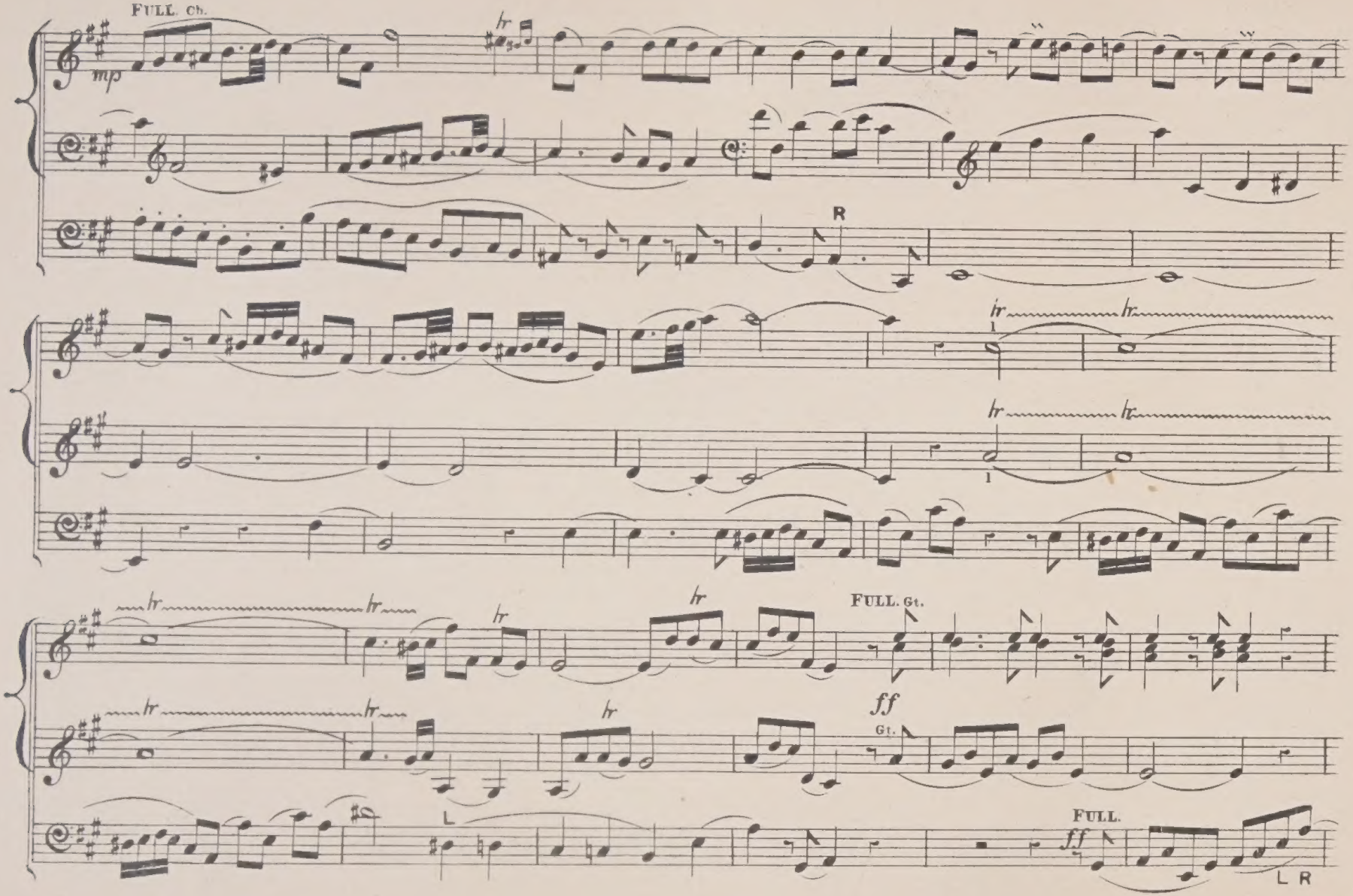

Gt.
Sw.
R
h
L
FULL. Ch.
f
Gt.

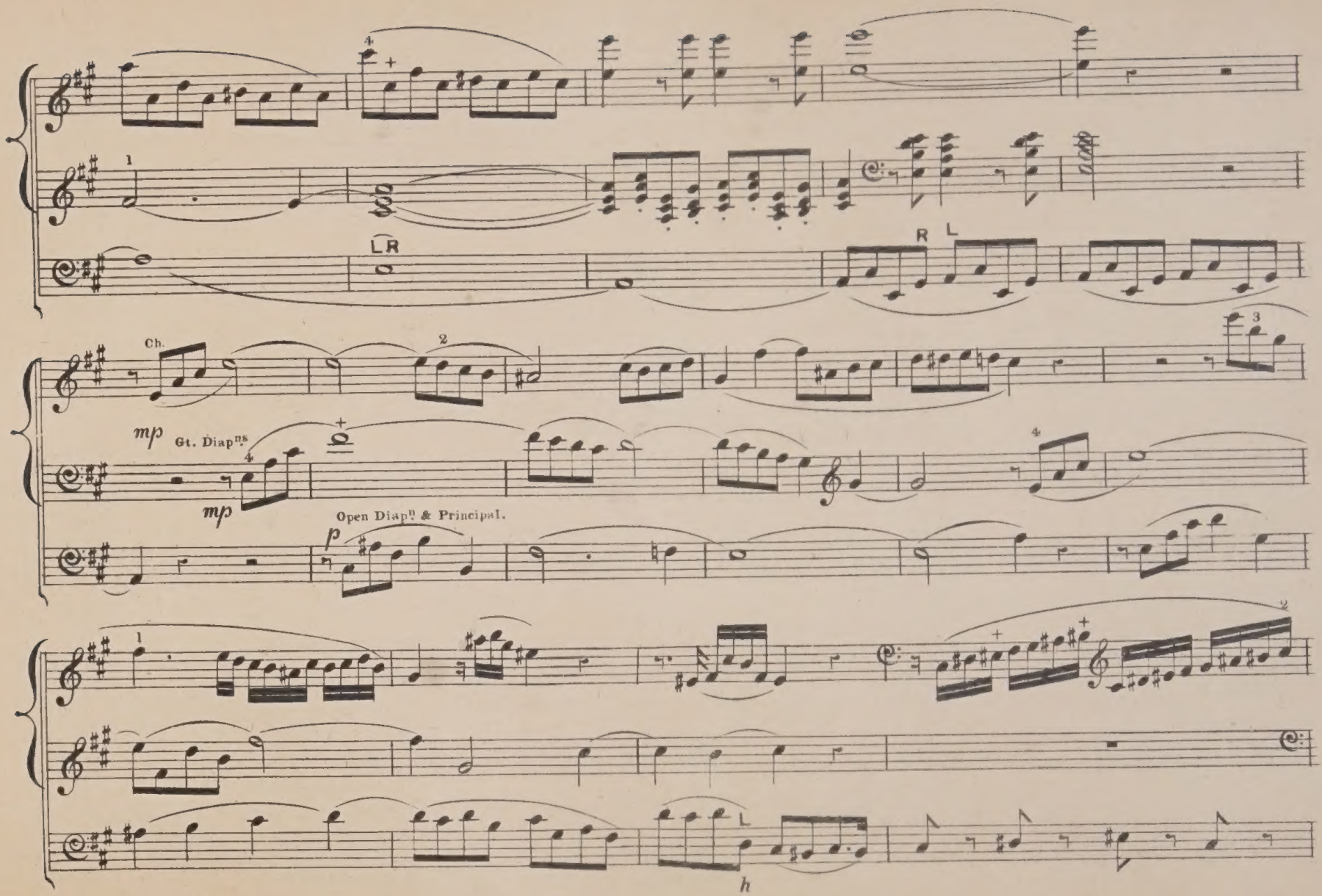

add Tromba 8 ft.
Tromba in.
Gt.
FULL. Gt.

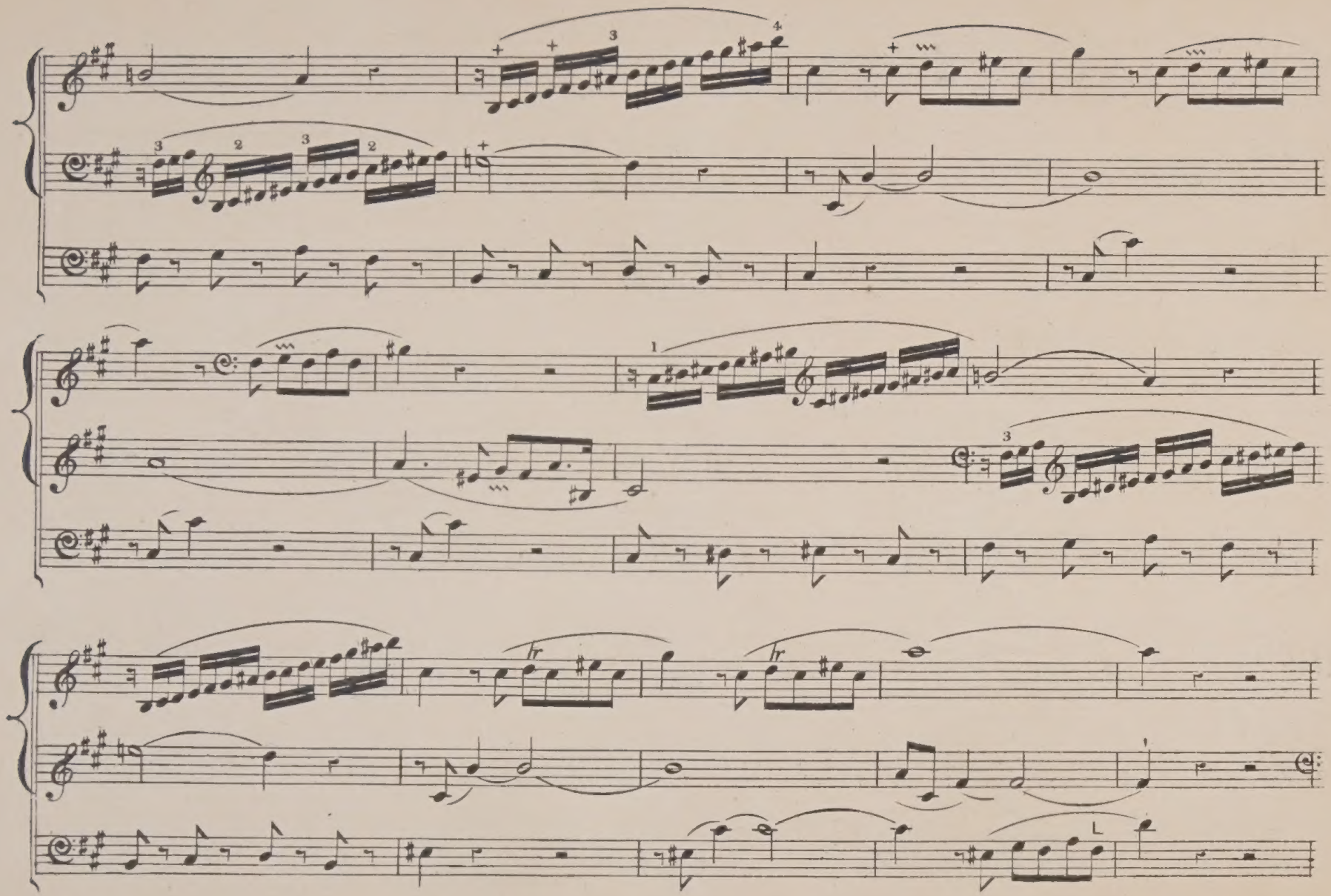
TRIO — Nº 3.

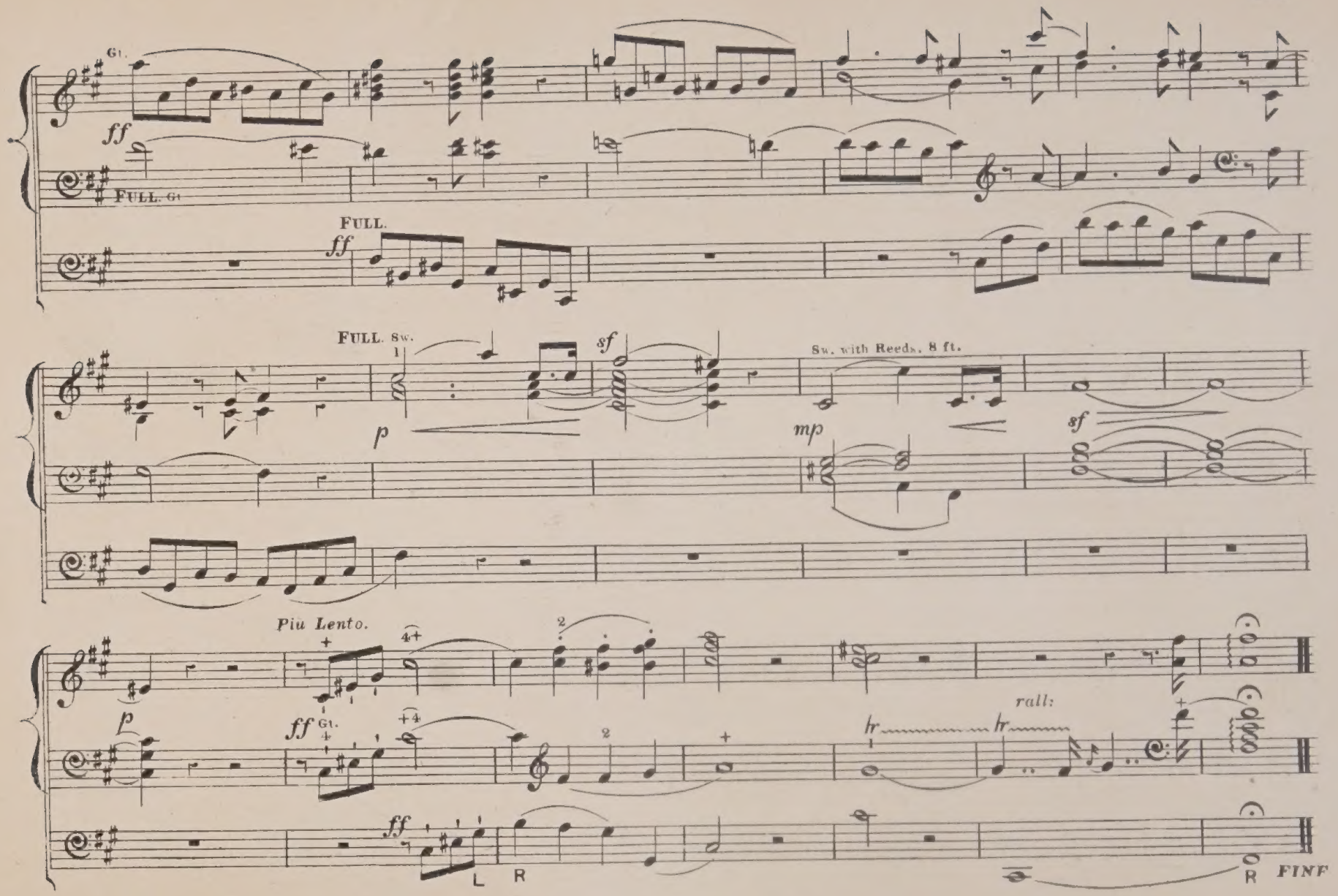
ALLEGRO MODERATO E MAESTOSO.




FULL. Ch.
mp
R
FULL. Gt.
ff
Gt.
FULL.
ff
L R

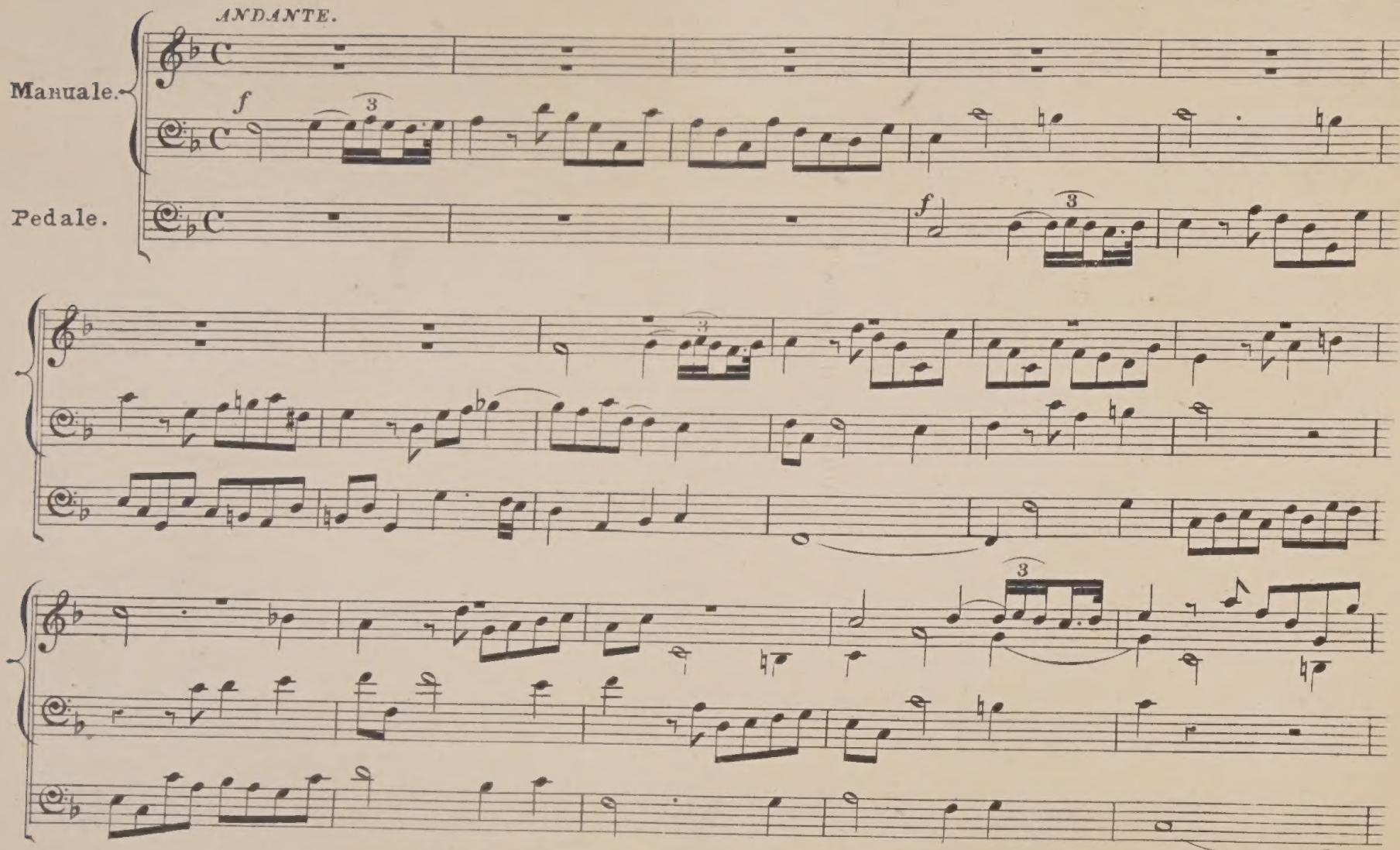

Ch.
mp
Gt. Diapns
mp
Open Diapn & Principal.
p
LR
R
L
h

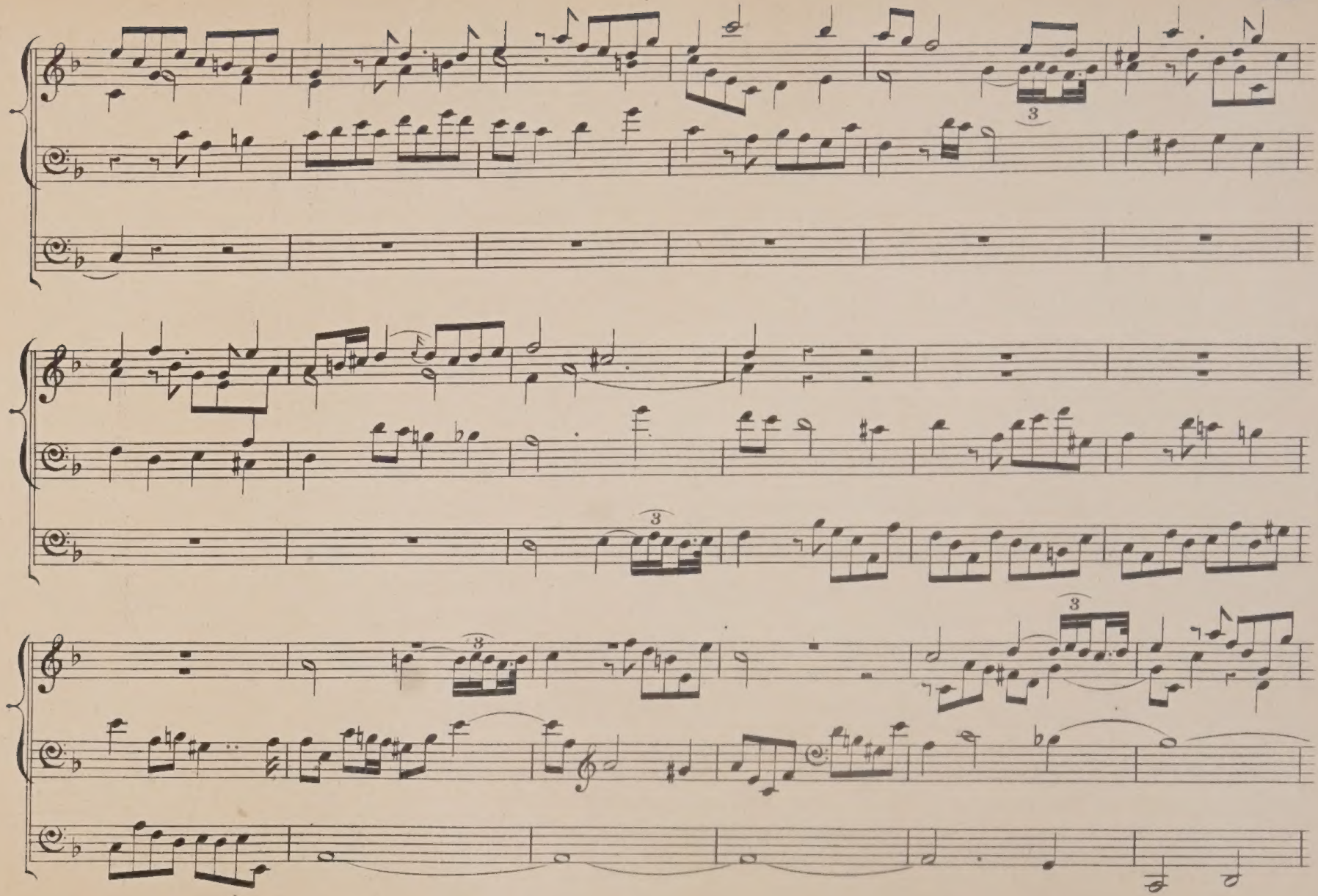


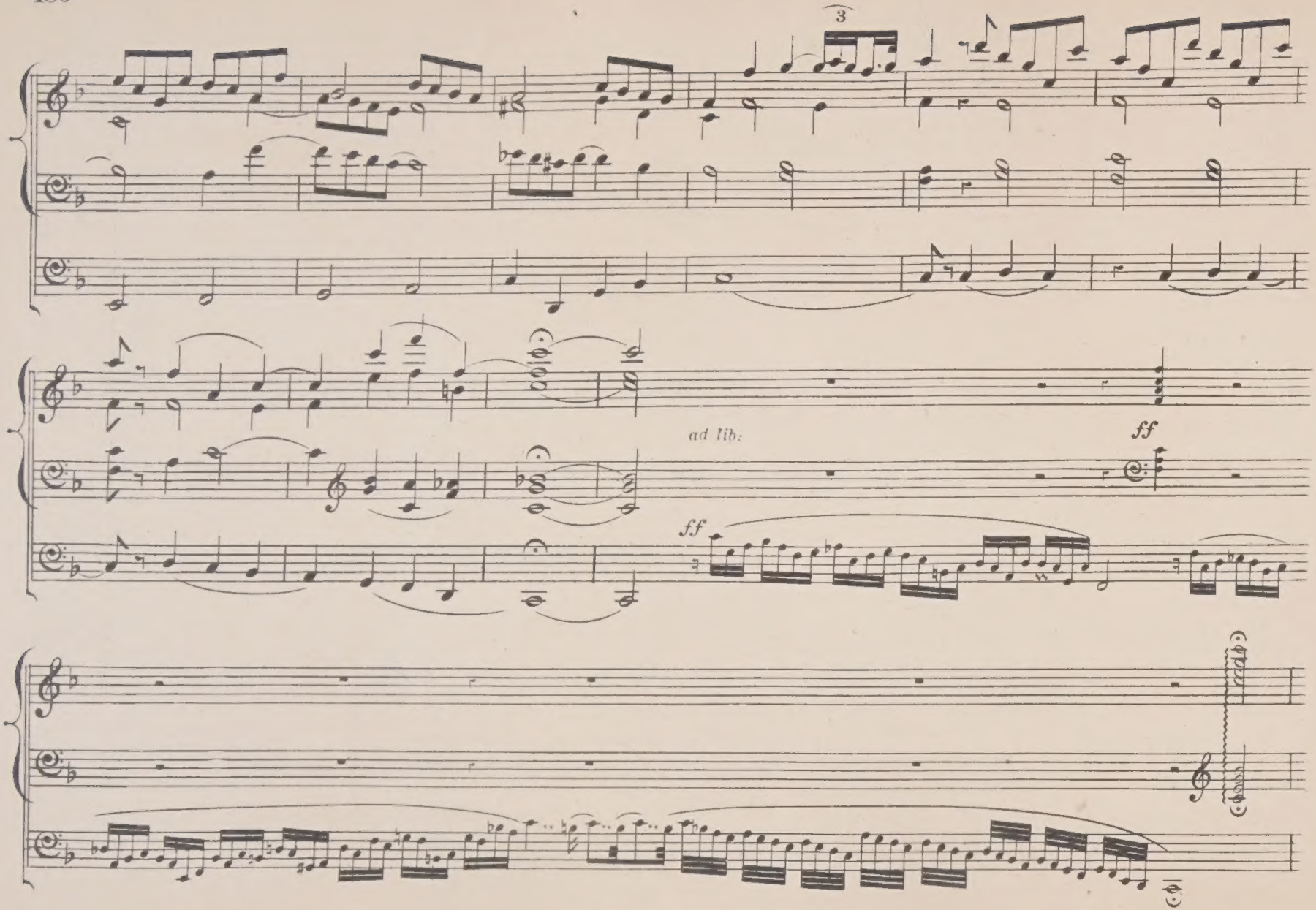

Gt.
ff
FULL. Gt
FULL.
ff
FULL. Sw.
p
sf
Sw. with Reeds, 8 ft.
mp
sf
Piu Lento.
p
ff Gt.
ff
rall:
L
R
R
FINE

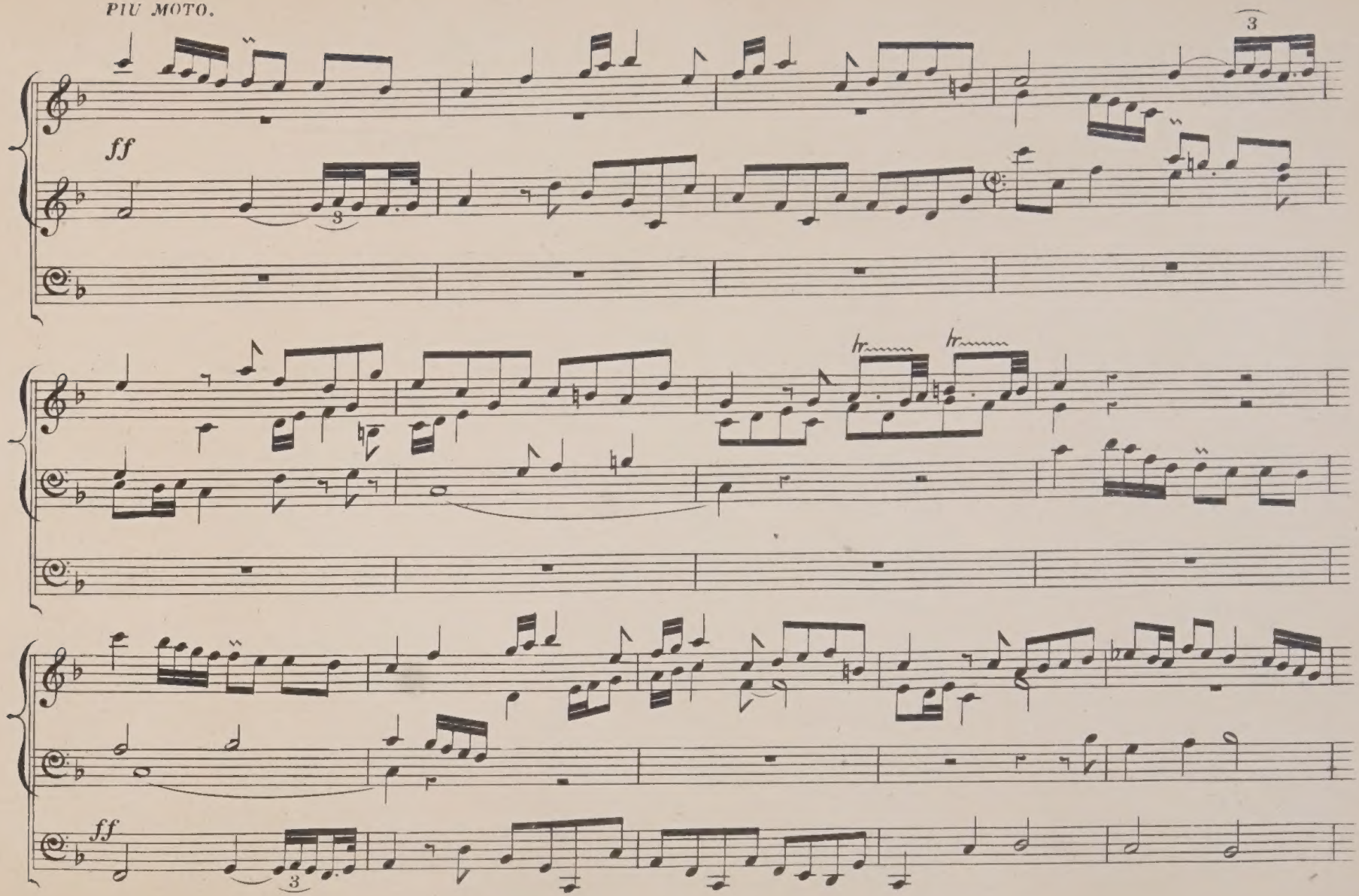
FUGA.

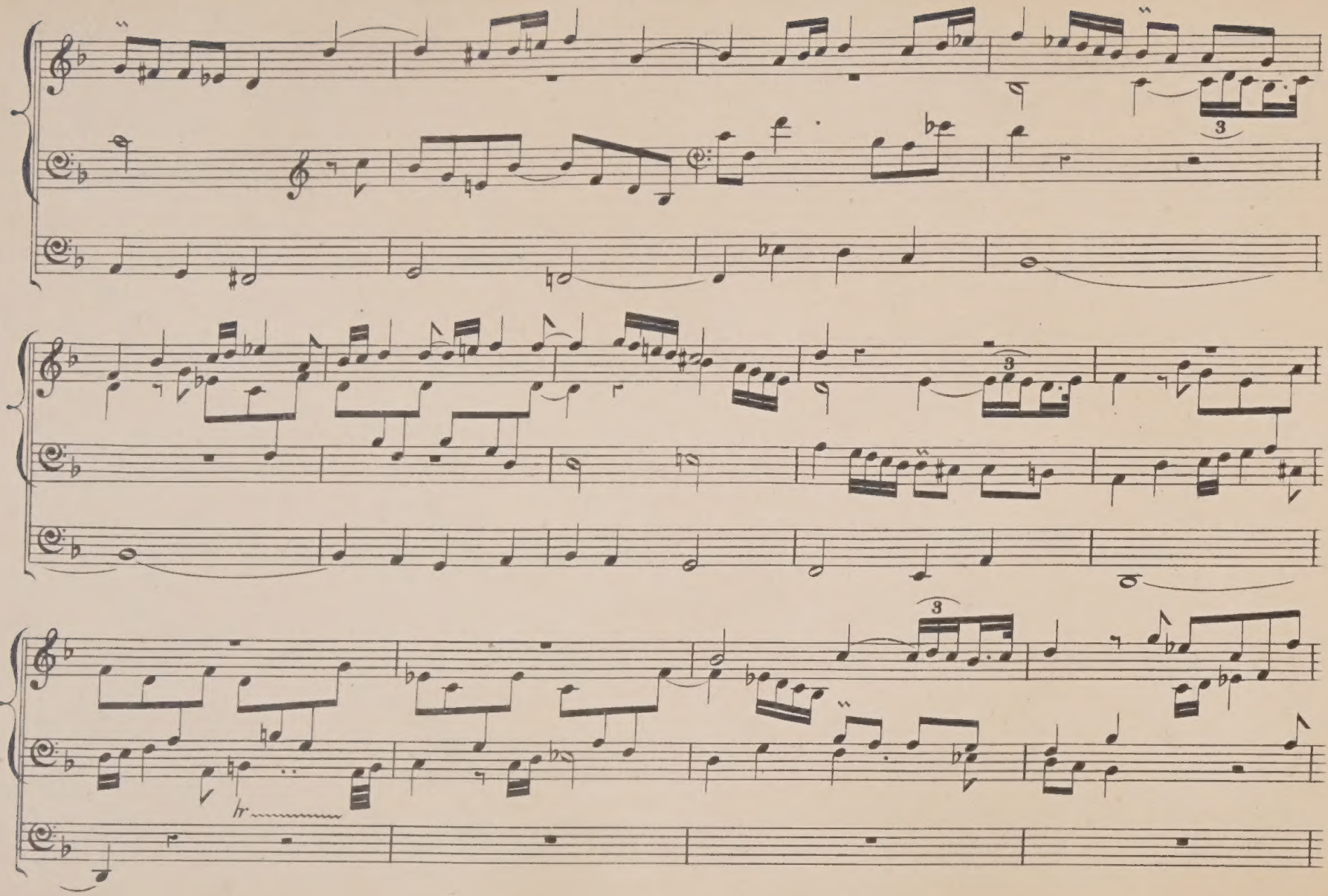
W. T. BEST.

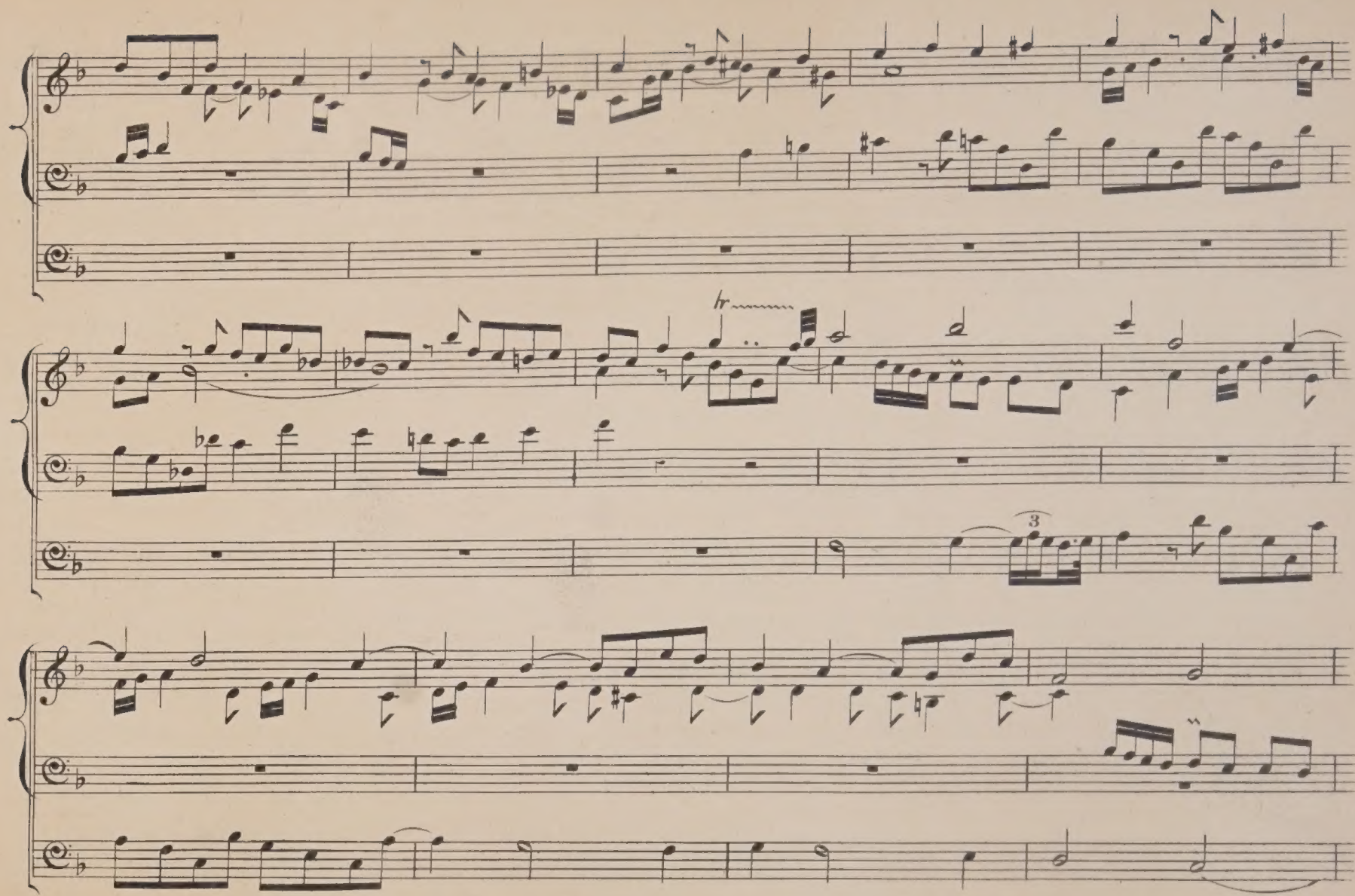


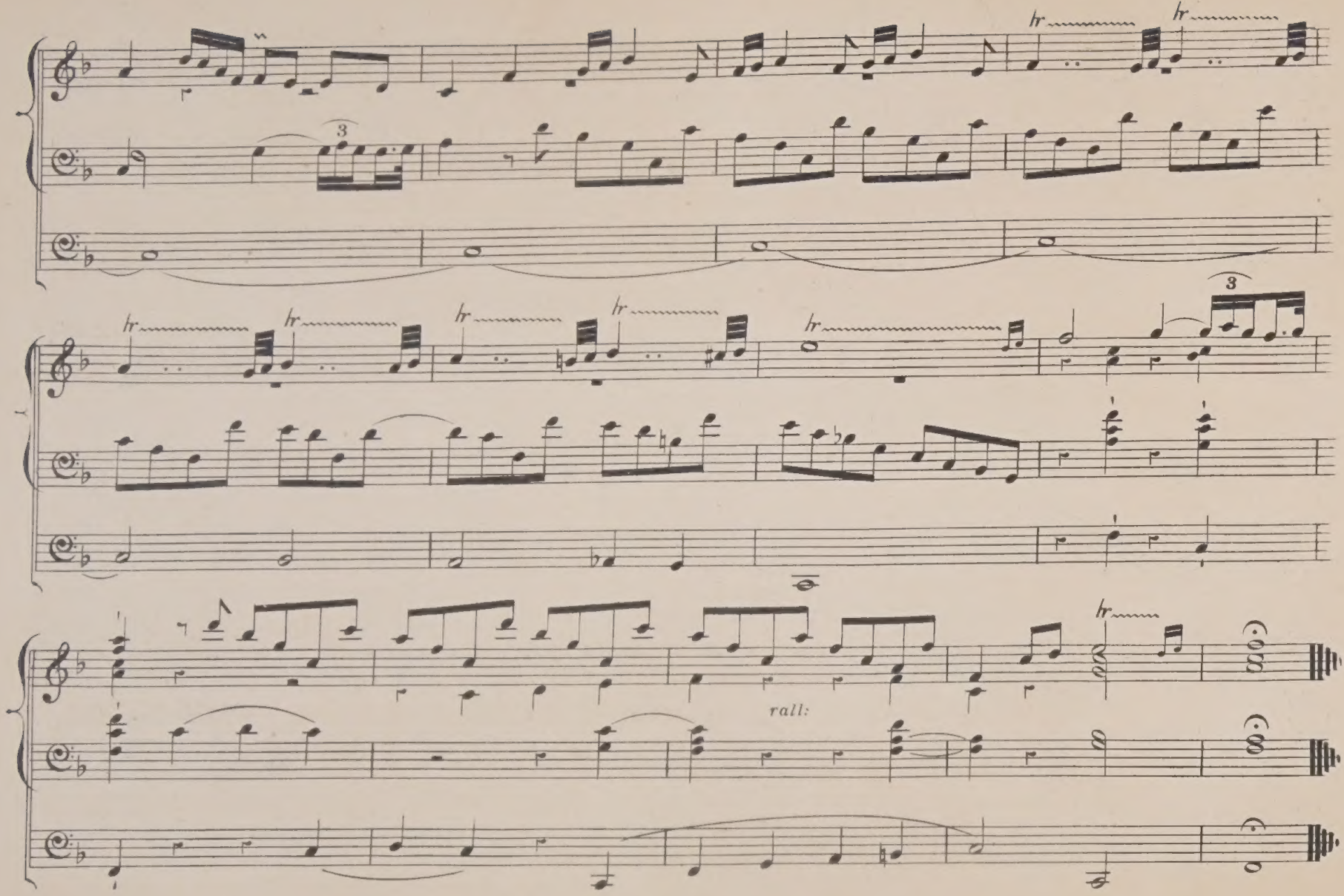



3
ad lib.
ff
ff


PIU MOTO.
ff
3
3
3
ff


3
3
3
hr


tr
3


tr
tr
tr
tr
tr
tr
tr
3
3
rall:

GOD SAVE THE QUEEN.

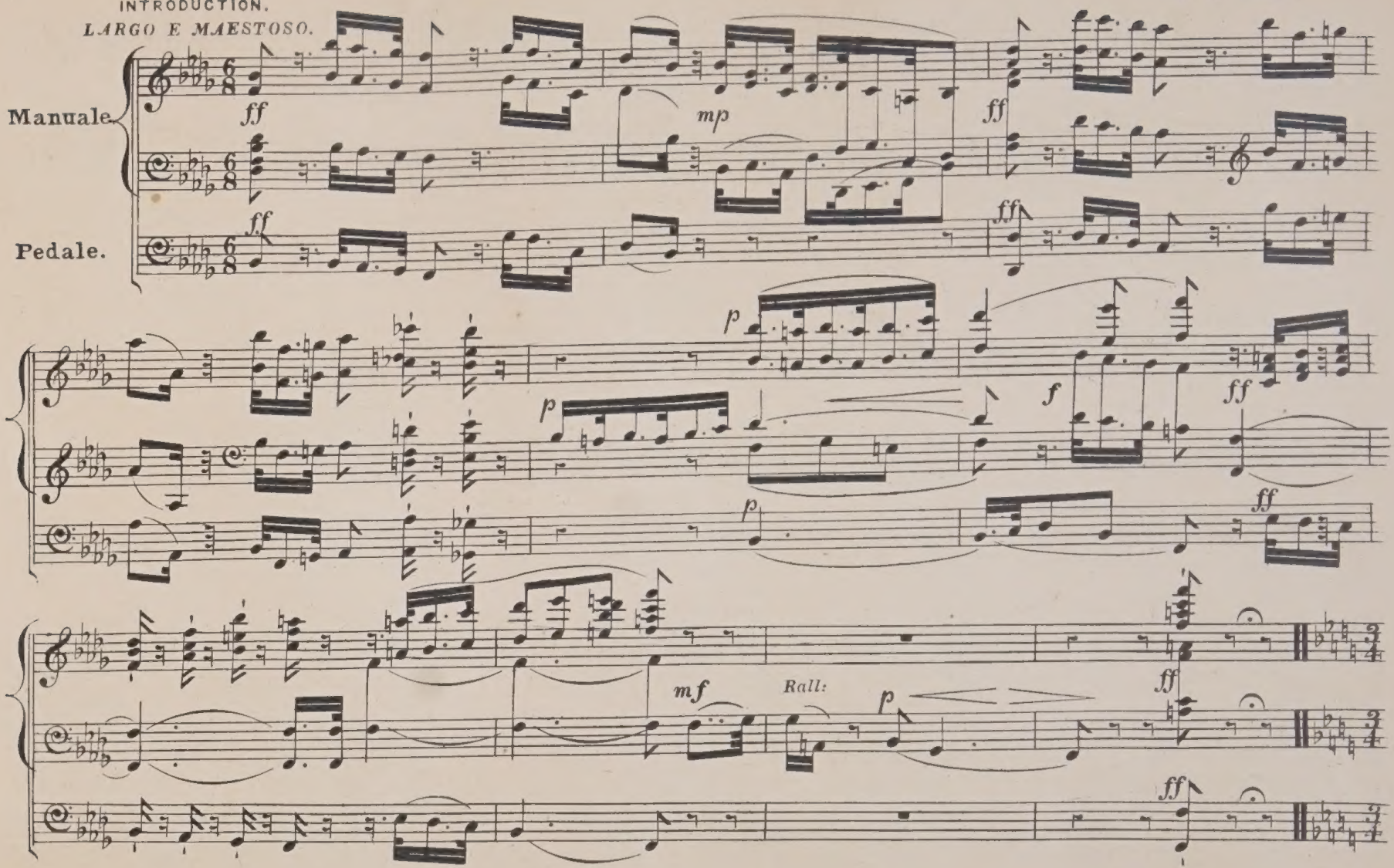
Op: 29.

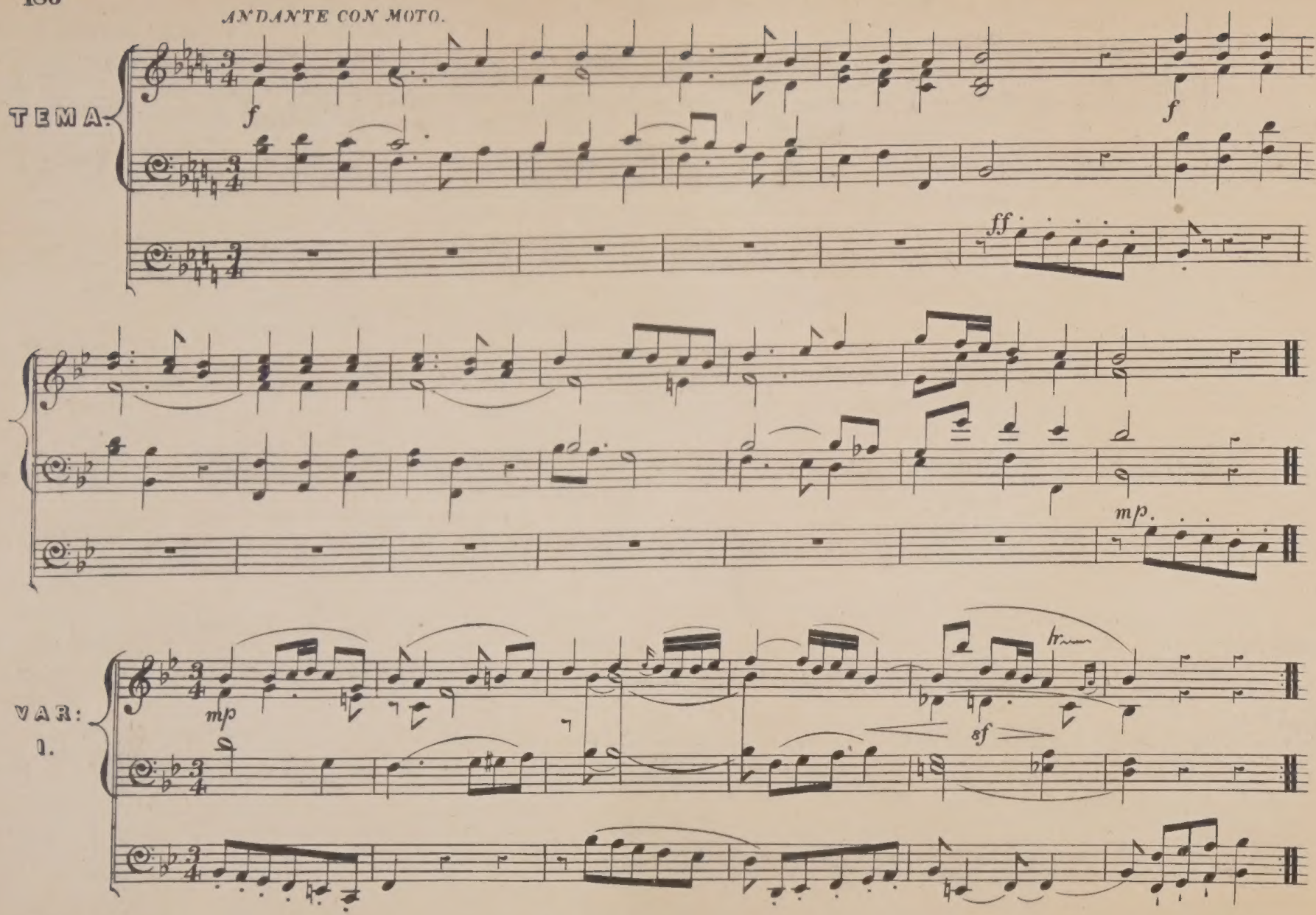
WITH VARIATIONS AND FINALE FOR THE ORGAN.

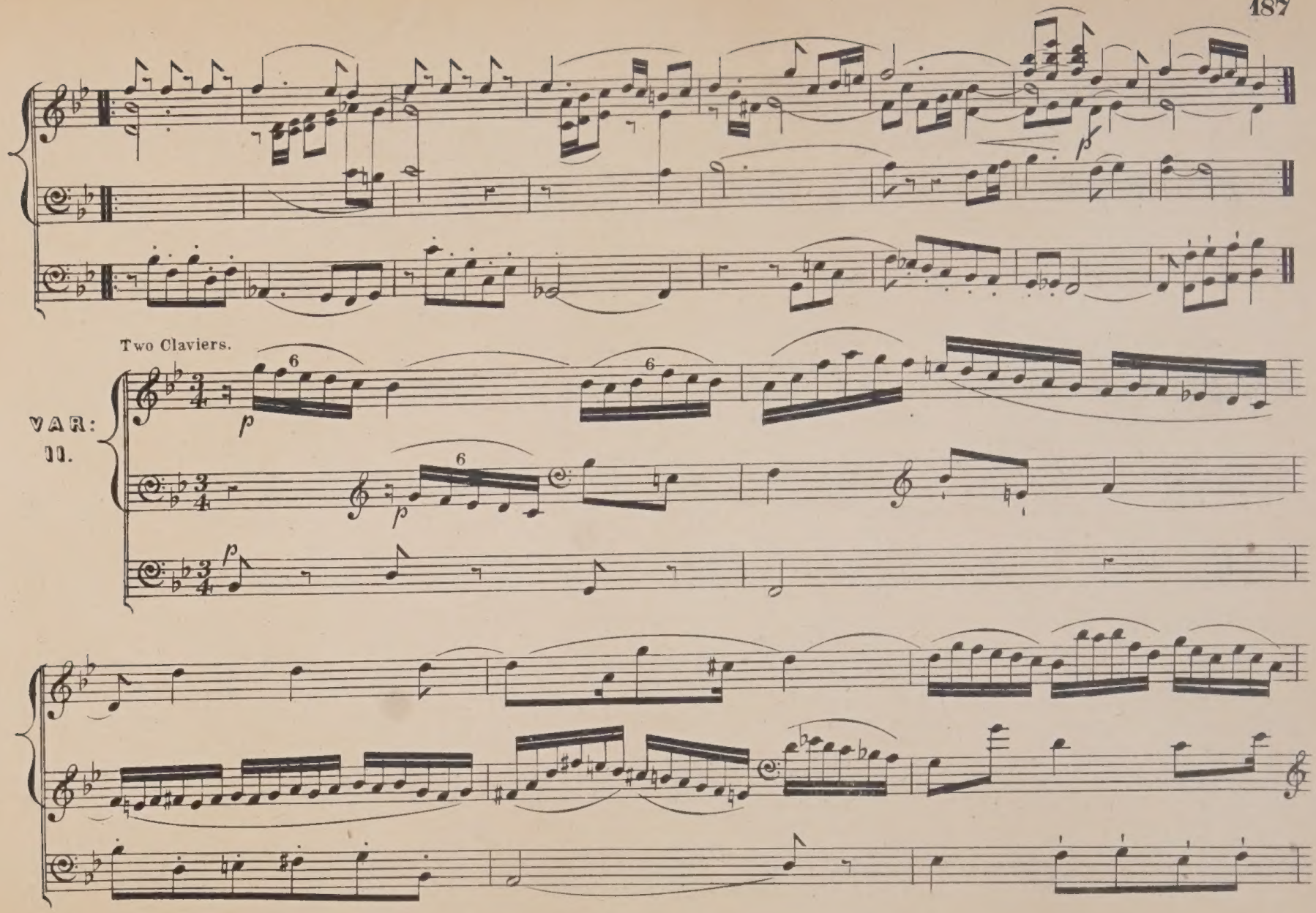
W. T. BEST.

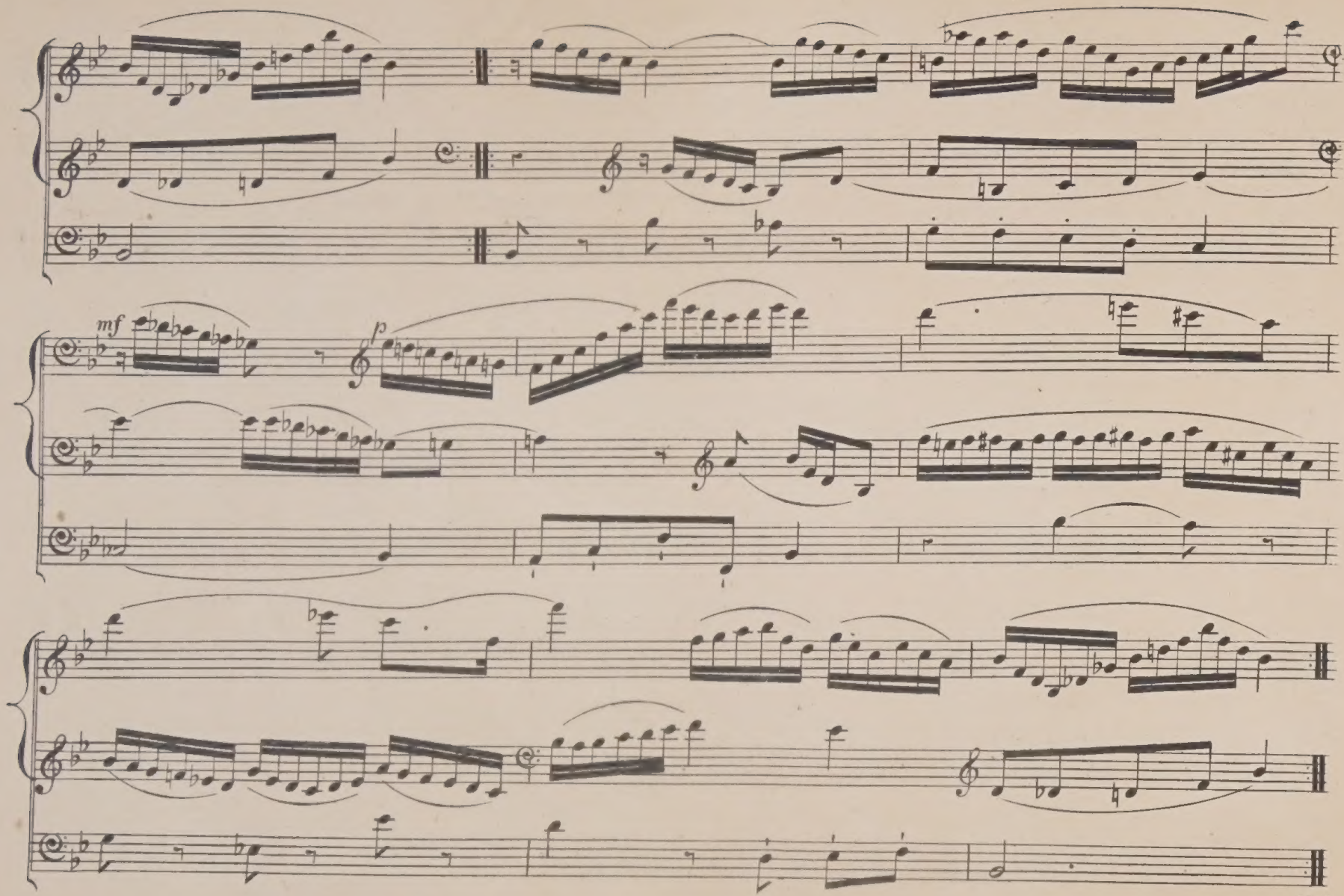
INTRODUCTION.

LARGO E MAESTOSO.

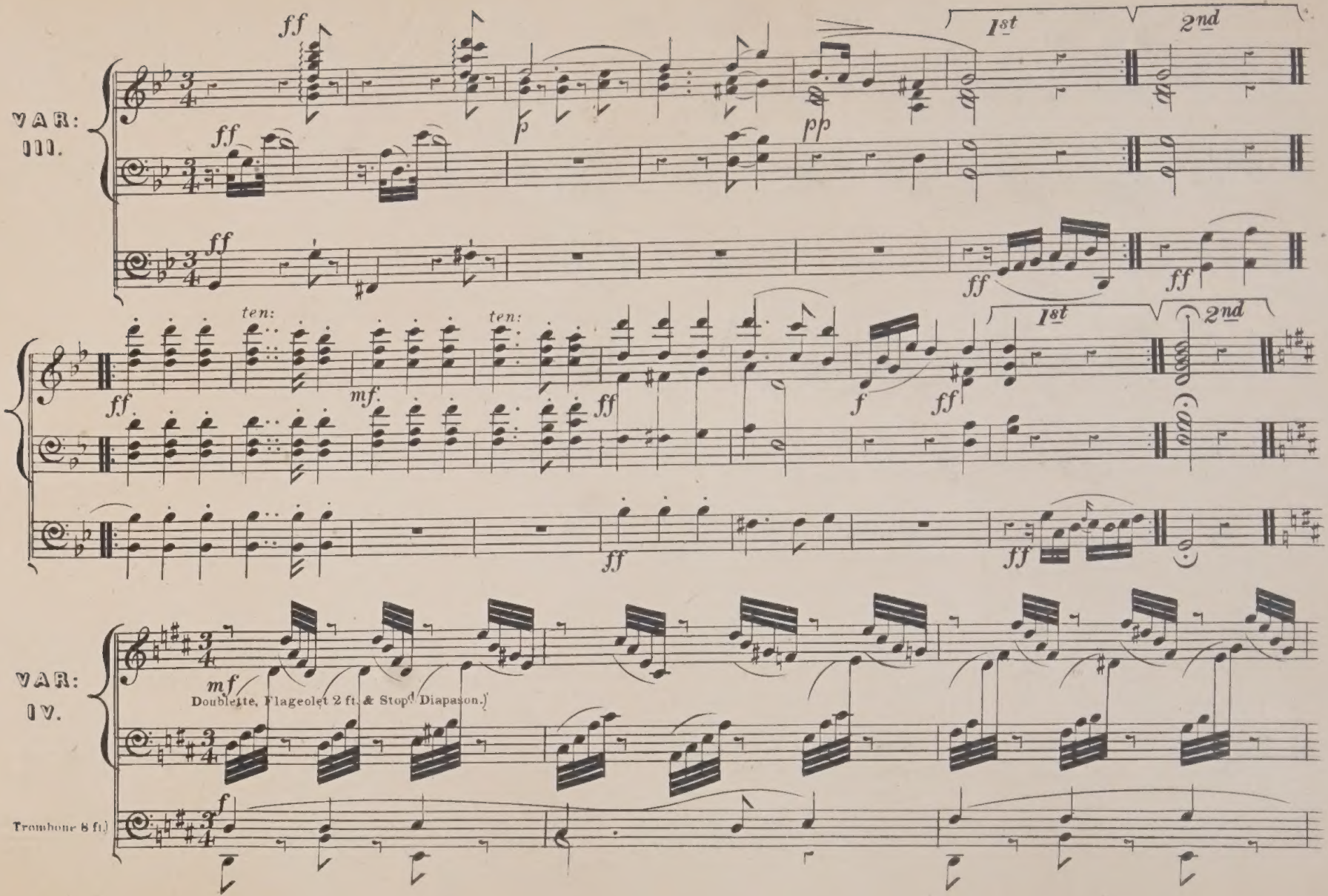


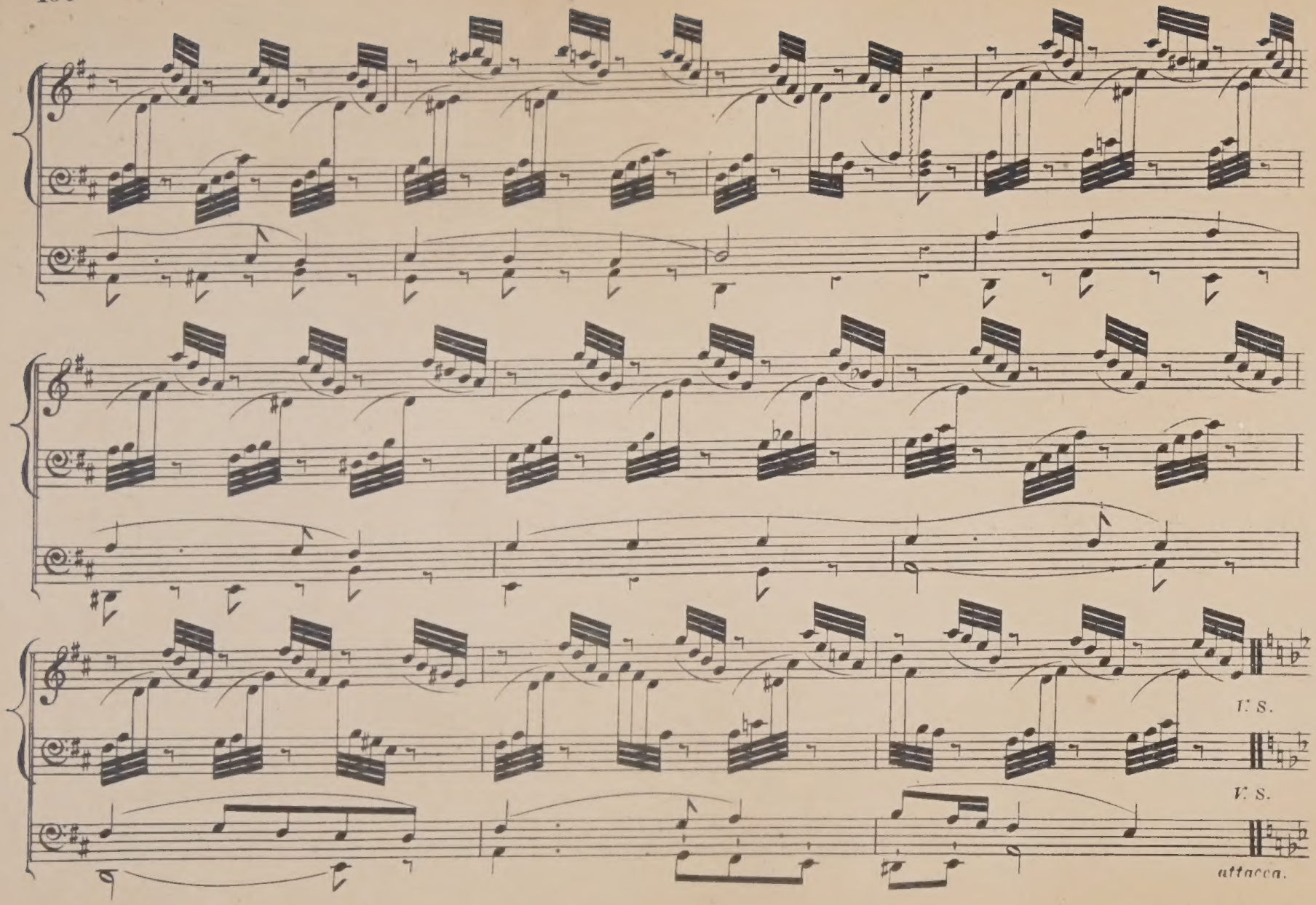

ANDANTE CON MOTO.
TEMA.
f
f
ff
mp.
VAR:
1.
mp
tr
sf

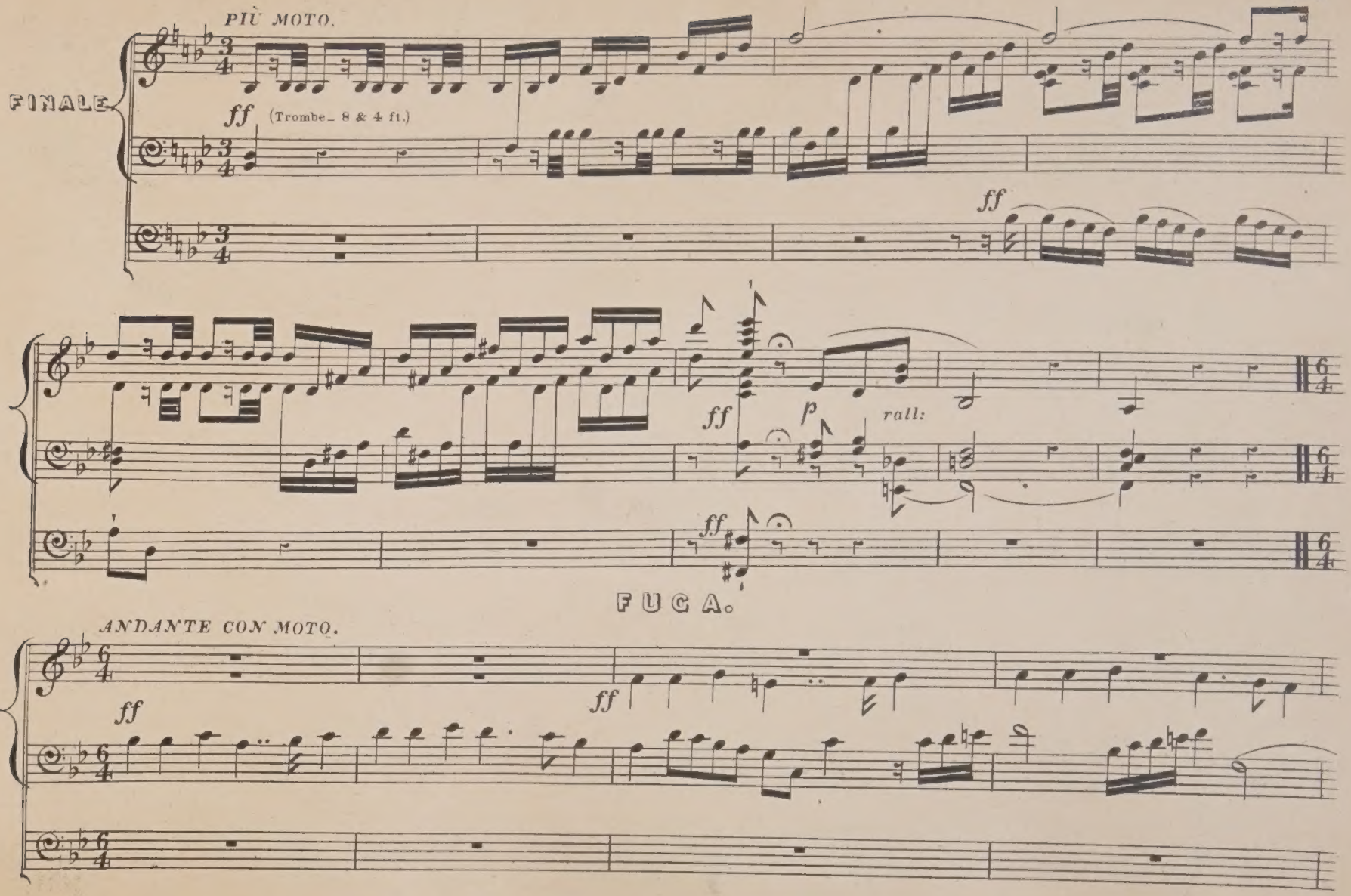

Two Claviers.
VAR:
II.

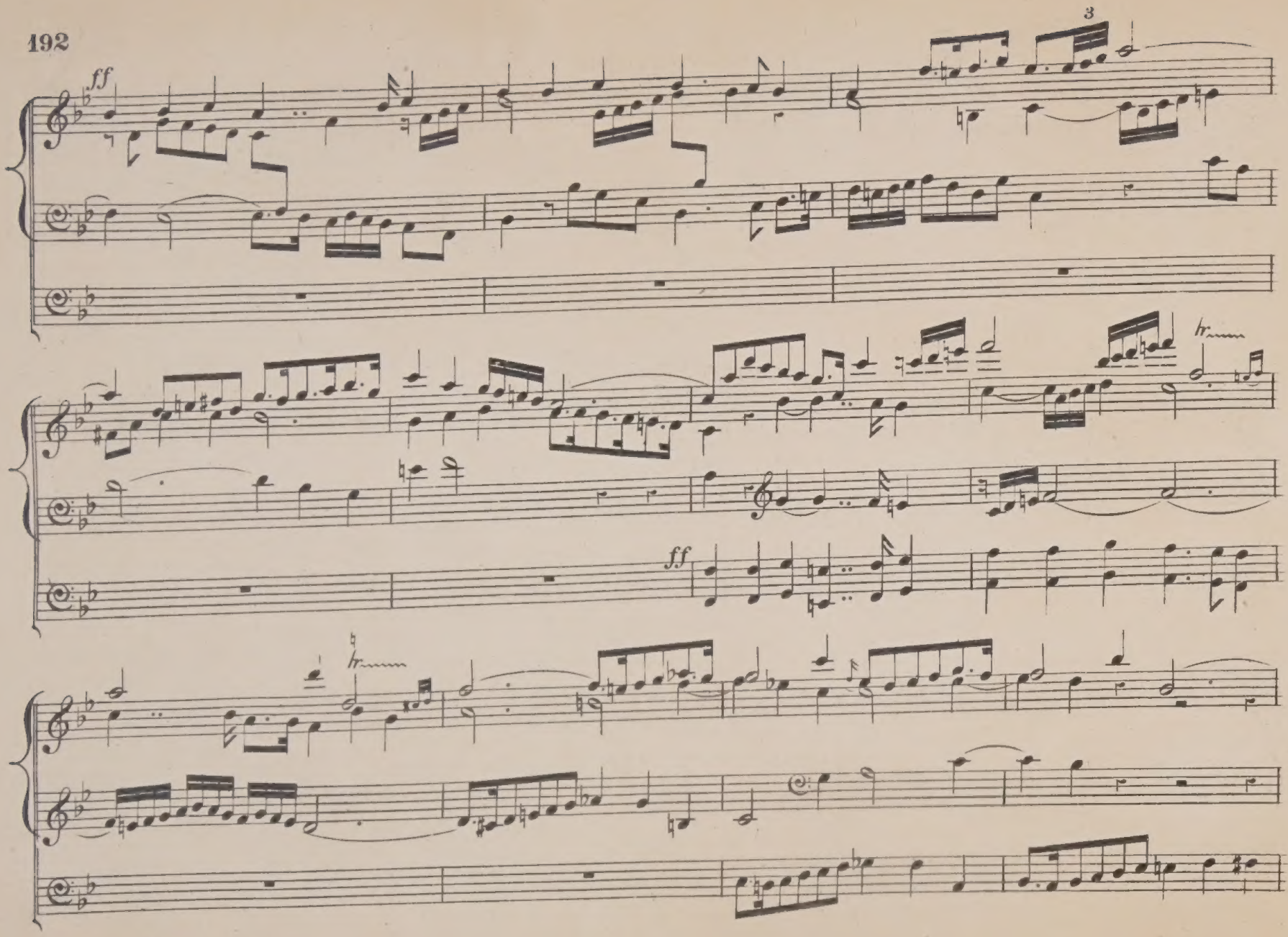


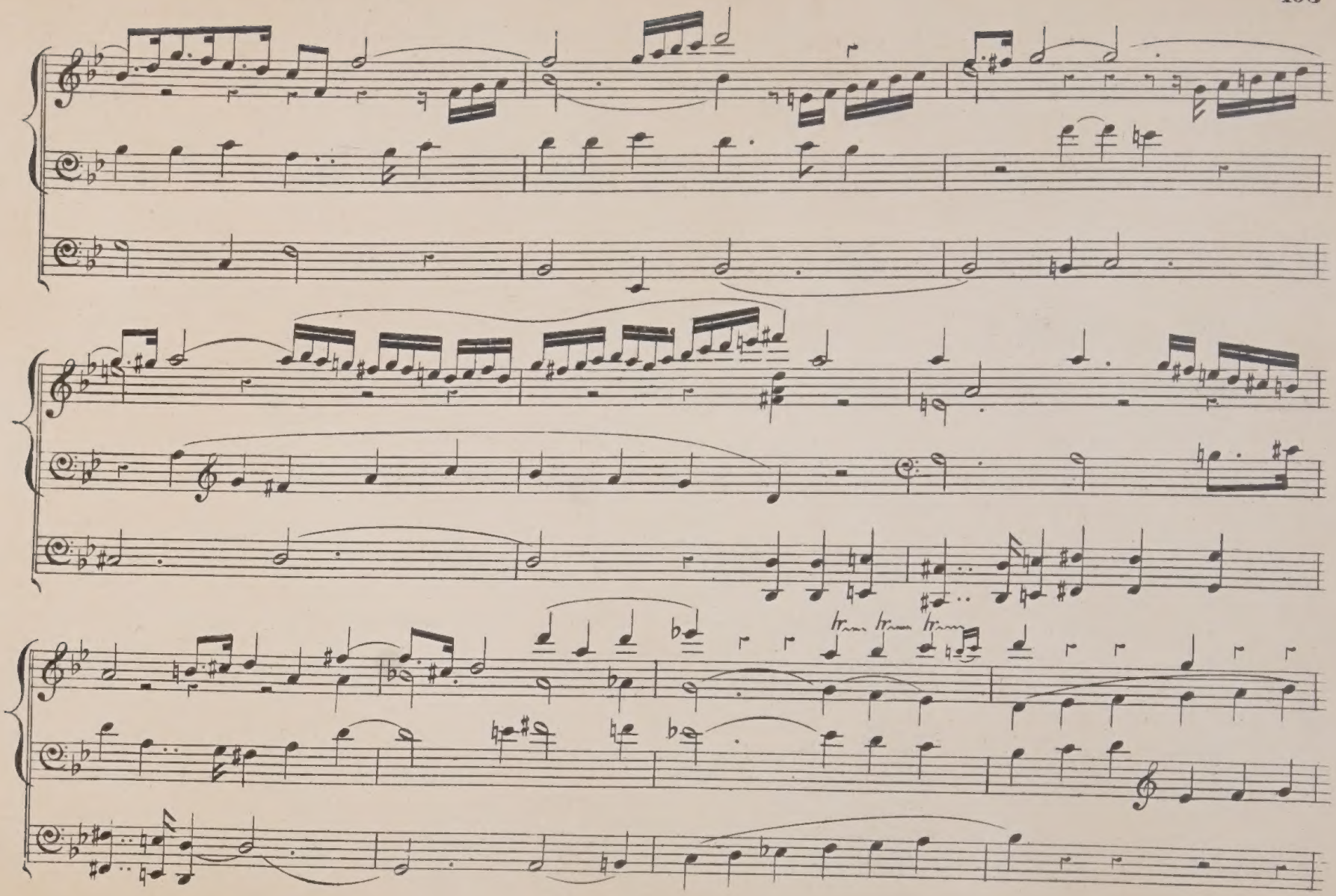
V. S.

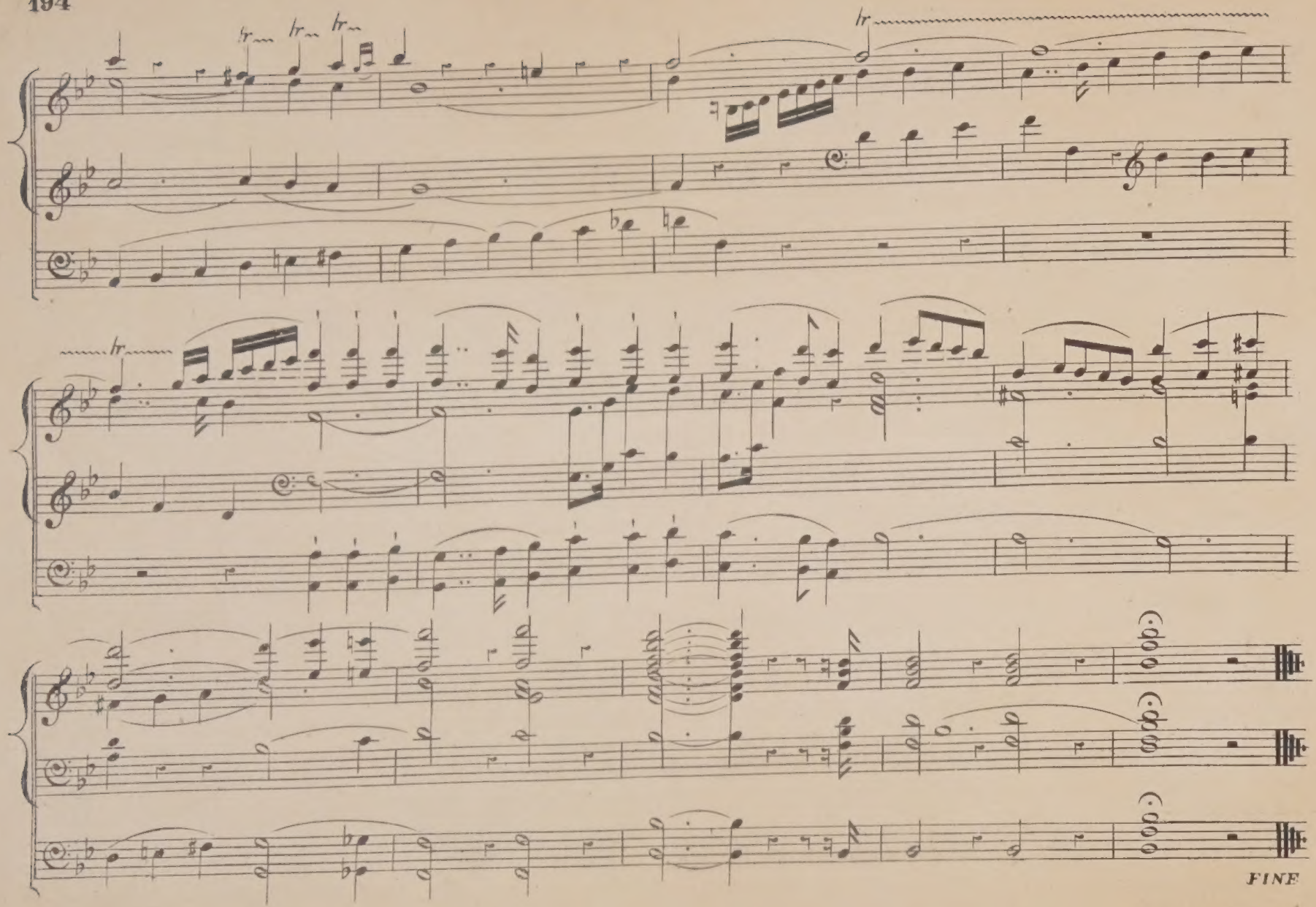

VAR: III.
ff
ff
p
pp
1st
2nd
ff
ff
ff
ten:
ten:
ff
mf
ff
f
ff
1st
2nd
ff
ff
VAR: IV.
mf
Doublette, Flageolet 2 ft. & Stop'd Diapason.
f
Trombone 8 ft.


V. S.
V. S.
attacca.


PIÙ MOTO.
FINALE
ff
(Trombe_ 8 & 4 ft.)
ff
ff
p
rall:
ff
FUGA.
ANDANTE CON MOTO.
ff
ff


ff
3
tr
ff
tr




tr
tr
tr
tr
tr
FINE

DATE DUE SLIP

F. 255

MT 185 B56 FOLIO
BEST WILLIAM THOMAS 1826-1897
MODERN SCHOOL FOR THE ORGAN/

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Best, William Thomas, 1826-1897.
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